

CLEVELAND ART



FROM THE DIRECTOR

Dear Members,

COVER

Storytellers Portraits of each of our curators by Cleveland-based photographer Amber N. Ford

PLANNING YOUR VISIT

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As a challenging year comes to a close, I would like to express my heartfelt thanks to each of our members. The pandemic and recession have made life extraordinarily difficult for our community. Our enforced isolation from one another and our concurrent retreat to a largely virtual world have required that we develop new approaches to bringing art to life for a broad audience. I am so grateful to you for your support, particularly now, and my colleagues join me in the hope that the museum and its programs have continued to provide opportunities for joy, learning, and respite throughout the past year.

At the start of our new fiscal year in July, we faced a budgetary shortfall due to the pandemic of more than \$6 million. Expense cuts, increased giving from our trustees, and a host of other strategies helped to mitigate the impact of the downturn. Nevertheless, we had no choice but to eliminate a number of positions and to implement temporary furloughs in early October. Despite these measures, we have not wavered in our commitment to the museum's mission of public service. There is a lot we can accomplish in the year ahead, and this issue of the magazine is wholly devoted to our bright future.

We have a wonderful slate of exhibitions between now and the summer, and I am delighted to share several of them with you here. We looked within to develop our next major show in the Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery, *Stories from Storage*, which opens on February 7 and runs through May 16. The exhibition features 20 thematic short stories, each of them illustrated with works that ordinarily reside in our vaults. I hope you will enjoy our curators' poetic and personal tales and perspectives. The narratives are alternately playful, insightful, contemplative, and philosophical. A map to help guide your visit is on pages 30–31. We hope you will return to the exhibition many times, taking in new stories with each exploration.

Looking ahead, I am excited to announce that we will reinstall our galleries of contemporary art this coming year with a focus on the careers of women artists and artists of color. This spring, we will inaugurate a new Community Arts Center on Cleveland's near west side, in the Clark-Fulton neighborhood. This outreach effort advances the goals of our strategic plan and will deepen the museum's connection with the community. We will continue to expand our digital offerings, and a major project for the year ahead will be to design and launch a comprehensive, new ADA-compliant website.

At the same time, we remain highly focused on diversifying our collection, programs, staff, vendors, audiences, and even our field. To that end, the board has established a new committee to provide trustee-level support for these efforts. In addition, we have launched a new staff committee whose purpose will be to advise our leadership team on the implementation of initiatives related to our Diversity, Equity, and Inclusion Plan. You can find our DEI plan online at cma.org/diversity-equity-and-inclusion-plan.

None of this would be possible without the vision and commitment of our trustees, talented staff, and you: our supporters, neighbors, visitors, and friends. Thank you for being part of our CMA family—and part of our future.

Sincerely,



William M. Griswold, Director

Cleveland Art: The Cleveland Museum of Art Members Magazine

Vol. 61 no. 1, Winter 2021 (ISSN 1554-2254). Published quarterly by the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106-1797.

POSTMASTER: Send address changes to Cleveland Art: The Cleveland Museum of Art Members Magazine at the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106-1797. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.



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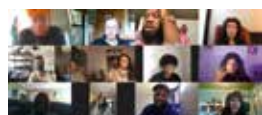
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Stories from Storage

Featuring 20 thematic short stories, each of them illustrated with works that ordinarily reside in our vaults

EXHIBITION

Stories from Storage

February 7–May 16

The Kelvin and Eleanor
Smith Foundation Exhibi-
tion Hall and Gallery

When the pandemic closed the museum and upended international travel in March 2020, temporarily delaying projects that had been in development for many years, we had to quickly reimagine our schedule of exhibitions, drawing as never before on our own resources—above all, our outstanding staff and collection. In diversity, however, there is opportunity. And we soon realized that, were our team to combine its considerable talents and take a fresh look at the works stored in our vaults, we had the means to create a spectacular show that would shed new light on many parts of the museum's collection, while engaging the broadest possible audience.

Think of the exhibition as an anthology of short stories. In preparation for *Stories from Storage*, we asked that each of our curators develop a stand-alone presentation of just a few objects not then on view in our galleries. Some of the resulting mini-exhibitions may be “read” as essays in the history of art. Examples include Clarissa von Spee's exploration of classical Chinese furniture and Kristen Windmuller-Luna's beautiful presentation of fragile African textiles.

William M. Griswold

Director

Others address “museological” questions. For instance, Sue Bergh chose to focus on works of art that fall outside the specific narrative we present in our Pre-Columbian galleries, which focus on the cultural contributions of Mexico, Central America, and western South America but exclude the objects in our collection that originated in the vast Amazonian region. I personally had no idea that we even had works of this type. Cory Korkow examines paintings and sculpture that are in storage not because they lack beauty or are of poor quality, but because they have not been conserved. My contribution, co-curated by Key Jo Lee, also falls into this category: she and I demonstrate that a single great work of art—Kara Walker's monumental drawing *The Republic of New Afrika at a Crossroads*—may be interpreted (and enjoyed) through multiple lenses.

Still other stories are less like essays and more like poems, often quite personal and closely linked to an individual curator's experience of the pandemic. Sooa McCormick's spare installation of art from our Korean collection is meditative and serene, whereas Barbara Tannenbaum's selection of photographs is a paean to the joys of travel, at a moment when travel cannot be undertaken.

What the exhibition is not is open storage. Rather than merely a haphazard assemblage of objects that our visitors may never have seen, it is a thoughtful and focused examination of important themes close to the hearts of the nearly two dozen curators who collaborated on its presentation. Moreover, since the exhibition sets out to convey not a single, linear narrative but multiple stories that complement one another while remaining distinct, it is meant to be experienced differently from most other shows. We invite you to dive in or opt out of any section, depending on your level of interest in a particular story. Most of all, we hope that you will see the exhibition as a personal gift from our curators to the wonderful and supportive community that we serve. And we encourage you to make your own connection with the works in the show, each of which we proudly hold in trust for the benefit of all the people forever.

Major support is provided by the Sandy and Sally Cutler Strategic Opportunities Fund and Malcolm Kenney. Additional support is provided by Astri Seidenfeld. Generous support is provided by Russell Benz, in memory of Helen M. DeGulis, and by Carl M. Jenks.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Major annual support is provided by the Estate of Dolores B. Comey and Bill and Joyce Litzler, with generous annual funding from Mr. and Mrs. Walter R. Chapman Jr., Ms. Arlene Monroe Holden, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Tim O'Brien and Breck Platner, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.



“My wish was to provide support and visibility for the curators. They are the heart of the museum.”

—Malcolm Kenney, major supporter of *Stories from Storage*

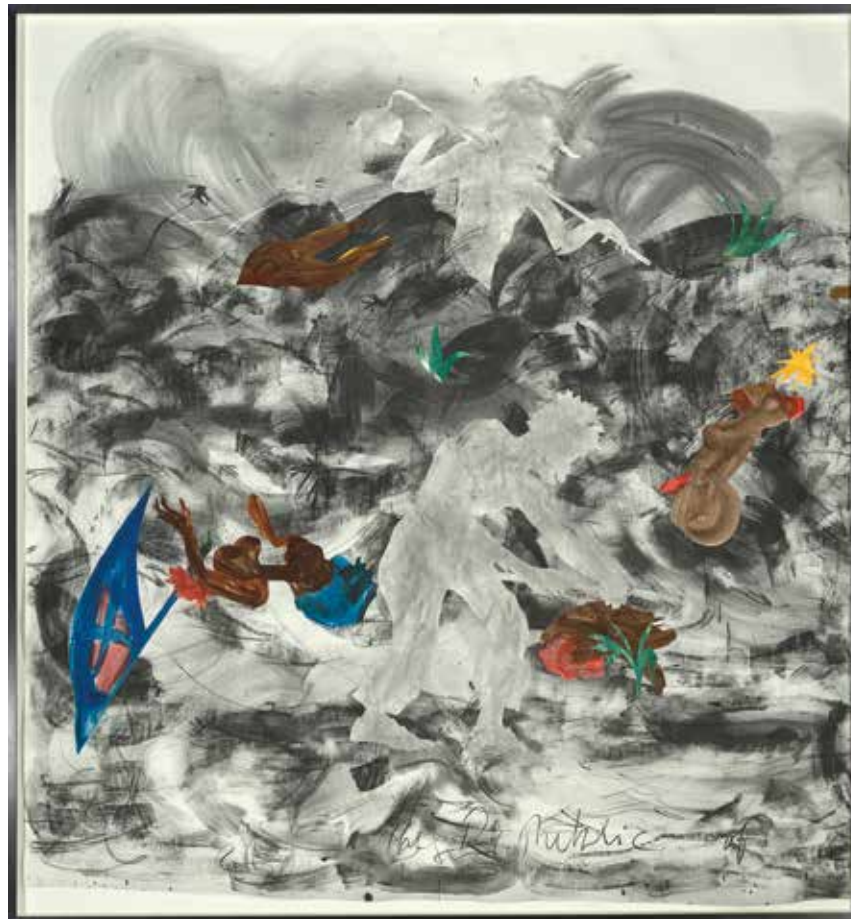


I chose to focus on a single, extraordinary work by Kara Walker: *The Republic of New Afrika at a Crossroads*. Walker created this monumental diptych in 2016, when she was artist-in-residence at the American Academy in Rome. It is tempting to relate the style of the drawings that Walker made during this period to her immersion in the art of that city. My academic specialty was Florentine drawings of the early Renaissance, and so when I look at this work, I am drawn to the way it was made and its expressive style. Here, the precise cut-paper tableaux, for which the artist became famous in the 1990s, are superseded by dramatic fury on a vast scale—evocative of the explosive energy of the Baroque.

The diptych consists of two huge sheets of paper framed separately but intended to be hung together. The drawing was created using a combination of graphite, chalk, and charcoal applied in sweeping strokes, either directly to the paper or with a wet brush, and then violently smudged, erased, and re-

applied. The three ghostlike principal figures were silhouetted and then pasted to the sheet. Other cut-out elements—at first seemingly abstract but, upon closer inspection, clearly body parts, gruesomely dismembered—were painted in watercolor before being adhered to the surface with an acrylic glue. Powerful, ambitious, and unsettling, Walker's work is epic in the tragic narrative that it evokes, but at the same time so intensely personal that it defies exact interpretation. Acquired by the Cleveland Museum of Art during the 2016 exhibition *The Ecstasy of St. Kara*, the work is light sensitive and may be displayed only for a few months every several years.

As is true of all great works of art, *The Republic of New Afrika at a Crossroads* may be “read” or understood on several levels, which is why I decided not to interpret it alone. I asked Key Jo Lee, the CMA's assistant director of academic affairs, to share the story with me. Her interpretation appears on the next page.



This evocative monumental collage offers many possible readings. Its formal and compositional complexity is heightened by its title, *The Republic of New Afrika at a Crossroads*, referring to a movement to establish an independent Black republic in the southern United States.

Upon my first viewing, a single word, *current*, captured my thinking—both in the sense of the churning graphite and watercolor swirls tossing fragmented black flesh, but also in its appeal and application to that which belongs to the present, to our moment. Drifting on the current evokes a gentle, lulling motion and uninterrupted flow; it's an apt metaphor for historical narratives that move smoothly as though time was a horizontal axis stretching endlessly in two directions toward infinitude. In this version of history, stories progress and recede along clearly articulated timelines, and establishing causality is often bound by linear logics. However, currents may also be dangerous; their speed, and importantly their invisibility, can pull us asunder. The same can be said for the writing



of history in the afterlife of slavery, where linearity can consume rather than reveal truths and what eventually rises to the surface is but a fragment of the whole.

Slavery's institutional violence exercised on black bodies and culture, or its afterlives, carries a legacy of suppressing or erasing those narratives that might throw its perennial destructiveness into sharp relief. As I looked at Walker's rendering, getting as close as I might to the surface, figures that at first seemed to be emerging from the ashen mire were instead cut and adhered to the surface. Interestingly, those cutouts, their sharp and precise edges invisible from afar, become a stabilizing element by meticulously articulating the brutality such that we cannot look away. Thus, *The Republic of New Afrika at a Crossroads* mimics writing history in and of the afterlife of American slavery, extracting fragments, like so much viscera, as they emerge from the current and pasting them together to create a complex, contingent whole.

The Republic of New Afrika at a Crossroads 2016.

Kara Walker (American, b. 1969). Raw pigment and watercolor medium, graphite, and (paper) collage on paper; overall: 287 x 532.1 x 8.3 cm. Purchase from the J. H. Wade Fund, 2016.54. © Kara Walker

Gerhard Lutz

Robert P. Bergman Curator of Medieval Art
Art in the Time of the Black Death



Gerhard Lutz via Zoom in Hildesheim, Germany, where he has been living and working throughout the pandemic



When last January I decided to leave the Dommuseum Hildesheim in Germany for the Cleveland Museum of Art in the spring, everything looked like a transatlantic adventure, as such a change meant a deep break in my own life. However, it soon became clear my new project was to take a completely different course in the face of the pandemic. Travel is hardly possible, and work is largely done at home. So, since the beginning of May, I have been in my home office in Germany, trying to familiarize myself with Cleveland's collection of medieval art from a distance.

When the task came to develop a theme for this exhibition, incorporating objects that I had never seen, the challenge became even greater. A search of Collection Online initially produced more than 4,000 hits.

The idea that rescued me came while thinking about our current situation during COVID-19: the Black Death, history's most deadly pandemic, happened during the Middle Ages. Thus, I began looking for objects in the medieval collection from the 1300s.

How did the arts react to such a catastrophe? Only with a closer look does one realize that artists and patrons in the ensuing decades were striving for an increased aesthetic refinement. The great disruption of the pandemic did not inspire a surge of innovation or any profound stylistic shifts, but rather an adherence to what had existed until the outbreak of the plague in the 1340s. Outstanding works of art, such as the *Maria lactans* created in France around 1380, thus appear in a completely new light.

LEFT

Miniature from a *Mariegola*: The Flagellation

c. 1350–75. Workshop of Lorenzo Veneziano (Italian). Tempera and gold on parchment; 29.5 x 21 cm. Purchase from the J. H. Wade Fund, 1950.374

TOP LEFT

Virgin Nursing the Christ Child (*Maria lactans*)

c. 1380. France, Île de France. Painted limestone; 111 x 38.5 cm. Leonard C. Hanna Jr. Fund, 1984.157

Nadiah Rivera Fellah

Associate Curator of Contemporary Art
Urban Isolation

Back in March, the images began to populate social media feeds and newspaper pages: An empty Times Square. A traffic-less Los Angeles. Ghost buses and trains that continued to run without passengers. Cities once bustling and vibrant were suddenly eerily devoid of their usual signs of life. In the wake of COVID-19, with strict shelter-in-place orders in most cities around the world, these shocking and surreal images were signs of the pandemic's very real and dangerously swift spread. For me, the scenes were also a reminder of the empty-city-as-muse for artists throughout history.

As I began to explore the phenomenon of this recurring imagery in modern and contemporary work in the CMA's holdings, I realized that exclusion among artists can occur for a number of reasons—based on socioeconomic status, race, culture, or queer identity. It can also happen when an artist takes an avant-garde approach to previously established modes of art making and representation. Whatever the case, each connects to the larger theme of exclusion or isolation, creating feelings of a strange world within everyday landscapes.



Chinese Hand Laundry 1984. Martin Wong (American, 1946–1999). Acrylic on canvas; 121.9 x 175.3 cm. Purchased with funds donated by Scott Mueller, 2014.3. Courtesy of the Estate of Martin Wong and P.P.O.W. Gallery, New York

American artist Martin Wong, the son of Chinese immigrants, was uniquely attuned to the marginalized status of immigrants in the United States. This perception was compounded by his gay identity and the resulting negative experiences he faced in the art world. In *Chinese Hand Laundry*, the half-closed, rusted metal gate dominates the composition, heightening the sense of isolation and exclusionary access. The painting is composed by an inventive joining together of three canvases depicting a now-destroyed storefront on East Fifth Street in New York City's Chinatown. When in front of the work, viewers can look into the empty laundry store as if they were on the street. Although Wong's painting epitomizes an experience we are all somewhat acquainted with—namely, the uneasy feeling of estrangement in a place previously familiar—it also serves as a reminder of the cyclical and recurring investigation of this phenomenon in modern and contemporary art.

“A marvelous group of figures . . . corroded by the years, covered in smoke from cooking lye, and damaged by damp . . . threatening to detach itself, fall to pieces and disappear irremediably.” This was the state of *Christ and the Samaritan Woman at the Well* during the early 1900s, as described by Father Faustino Ghilardi. He was living at San Vivaldo (founded 1350), the Franciscan site for which this sculpture of the della Robbia school was commissioned, when it was sold in 1912 by the friary to fund the repair of less heavily dam-

aged works of art. The sculpture was purchased by Cleveland industrialist and philanthropist Samuel Mather and given to the Cleveland Museum of Art in 1922, from which moment it became a cornerstone of the Renaissance collection and remained on view, first in the Renaissance gallery and later in the garden court, until the museum’s renovation in 2005. Although it did undergo periodic conservation interventions, its condition continued to deteriorate, and it was clear that the work could not return to view without extensive treatment.

The subject of the large relief sculpture, taken from the Gospel of John, shows Christ seated at a well, his hand raised to bless the Samaritan woman who lowers her pitcher into the water. At the right are apostles Peter and John, above whom the remaining ten apostles pass in diminishing perspective through the city’s crenellated gate. Although the surface is discolored, traces of the original paint remain, indicating rich greens, reds, and blues that would have further animated the deep drapery folds and rocky mountainside.

This arresting, complicated sculpture was created for the Chapel of the Samaritan Woman, one of approximately 25 chapels on the Sacro Monte (Sacred Mountain) of San Vivaldo, a Franciscan friary outside the village of Montaione, Italy, about 20 miles southwest of Florence. San Vivaldo’s sacred mountain consisted of 34 sites constructed during the early 1500s. Together they formed what was dubbed a “Jerusalem in Tuscany” pilgrim experience, enabling believers to trace events in the life of Christ without the expense and difficulty of traveling to the Holy Land. The placement of the chapels on the site echoed the topography of the city of Jerusalem, with designated peaks and ravines on the Tuscan hill proxy for biblical sites including the Mount of Olives and the Valley of Jehoshaphat.

In 1516 Pope Leo X decreed that indulgences (remission of the punishment of sin) would be granted for travelers who visited this sacred mountain. While other such mountains in Northern Italy attracted pilgrims from great distances, San Vivaldo was primarily visited by local devotees. Perhaps as a result, it has undergone relatively minor renovations and alterations over the years, retaining many original sculptures and the chapels’ intended layout. The Chapel of the Samaritan Woman, restored in 1999, now features a painted reproduction of the sculpture in Cleveland.





The Gothic and Renaissance Gallery 1923. Courtesy of the CMA Archives



PHOTO VIA ESCURSIONISMO.IT

Restored Chapel of the Samaritan Woman San Vivaldo, with a reproduction of the sculpture now in Cleveland



Conservation Challenge Ahead Detail of apostles, with traces of gilding visible on halos

Christ and the Samaritan Woman at the Well

c. 1500–1530. Workshop of Giovanni della Robbia (Italian, 1469–1529/30). Polychromed terracotta; 221 x 177.8 x 27.9 cm. Gift of Samuel Mather, 1922.210

Much work remains to be done to understand the role this sculpture played in the artistic program of San Vivaldo, as well as its authorship. Many of the terracotta sculptures at San Vivaldo were created by members of the famous Florence-based della Robbia workshop. Specific attribution remains uncertain, although the figures seem closest in style and spirit to known works by Giovanni della Robbia. The artistic dynasty is particularly celebrated for its glazed terracotta sculpture, but like many of the large, elaborate compositions for San Vivaldo, *Christ and the Samaritan Woman* is created in painted terracotta. Whereas fired glazes are fairly durable, a painted surface is applied after the body is fired and therefore more delicately adhered to the terracotta and vulnerable to temperature and humidity fluctuations. The survival of large works in painted terracotta is rare, but this particular sculpture was subject to unusu-

al environmental trauma. Because *Christ and the Samaritan Woman* was situated near vats used by the friars to wash clothing, it suffered added degradation from lye fumes.

Despite its flaking paint, losses, and disfiguring repairs, the work is one of extraordinary beauty, still showcasing elegant drapery, a complex composition, and sensitively modeled faces. To return safely to public view, *Christ and the Samaritan Woman* will require a sustained, multifaceted treatment. This poignant sculpture played a tangible role on the sacred mountain, bolstering in difficult times the faith of five centuries of pilgrims. Della Robbia's fascinating relief was so foundational to Cleveland's Renaissance art collection that it was perpetually on view for 83 years. By featuring its plight in *(Re)search and (Re)store*, hope is renewed that one day we can welcome this vital work back to the heart of the Renaissance galleries.



Sooa Im McCormick
Curator of Korean Art
Playbook for Solitude



I owe much of my inspiration for this story to *Art as Therapy* (Phaidon Press, 2013), by Alain de Botton and John Armstrong. This book proposes looking at works of art as insightful advisers as we experience a time of tension and confusion.

In *Art as Therapy*, an 18th-century Korean moon jar was presented as an example that expresses moral decency (p. 42): “Aside from being a useful receptacle, it is also a superlative homage to the virtue of modesty. It stresses this quality by allowing minor blemishes to remain on its surface, by being full of variations of color and having an imperfect glaze and an outline that does not follow an ideal oval trajectory. . . . The jar is modest because it seems not to mind about any of this. Its flaws merely concede its disinterest in the race for status. It has the wisdom not to ask to be thought too special. It is not humble, just content with what it is.” By juxtaposing historical and contemporary Korean works of art made in different periods and media, I hope not only to create a moment of solace, but also to inspire a dialogue about resilience, empathy, and social justice.

The minimalistic aesthetics of the CMA’s white vase nicknamed “moon jar” is more than a statement of philosophy. It is about artistic sustainability. The absence of cobalt blue underglaze reveals the socioeconomic crisis in late 17th-century Korea, when the government enforced strict sumptuary laws that banned luxuries, including cobalt blue, to reserve the state’s financial resources.

In fact, the connection that ties the selected works together is the human creative resilience that triumphed over challenging times. Kim Beom’s *A Rock That*

Was Taught It Was a Bird is a political satire about military dictatorship in South Korea during the late 1970s and 1980s, when both news media and education were deployed as tools of manipulation.

I hope these works of art together serve as a playbook to encourage us to shine our better selves and to stay resilient during this time of forced solitude.



A Rock That Was Taught It Was a Bird 2010. Kim Beom 김범 (Korean, b. 1963). Stone, wood, wooden table, single-channel video on 12-inch flat monitor

(1 hr, 27 min, 30 sec; edition 1/3); overall: 146.8 x 220.5 x 127.7 cm. Louis D. Kacalief M.D. Fund, 2010.263. © Kim Beom

Jar (백자호) 1700s. Korea, Joseon dynasty (1392–1910). Glazed porcelain; h. 35 cm. Purchase from the J. H. Wade Fund, 1983.28



Kristen Windmuller-Luna

Curator of African Art

Threads across Time: African Textiles, 500–1993

Decorative Band possibly 1700s or 1800s. Morocco, Azemmour, Moroccan embroiderer. Linen, silk, and dye; average: 79.4 x 28 cm. Gift of Mr. and Mrs. J. H. Wade, 1916.1244



Textiles play an important role in many historical and contemporary African cultures. They form garments, accompany rituals, signify status, and decorate spaces, gaining social, political, and economic value through these differing uses. Small and portable, textiles—and sometimes their makers—traveled across cultural, geographic, and other boundaries; the result was the diffusion of fashions and materials. Yet for a variety of conceptual and technical reasons (including sensitivity to light), many museums have not collected or exhibited African textiles.

The “African arts” canon established during the early 20th-century colonial era focused on wooden sculptures and masks from West and Central Africa. However, sculptures and textiles coexist in African aesthetic and cultural systems. To highlight one element or one part of the continent tells a partial story. The CMA’s first exhibition of African textiles since 1973, *Threads across Time* is also its first to unite textiles from North and sub-Saharan Africa. Historically, museums separated these regions based on 19th-century scholarship. However, archaeological, ethnographic, historical, and artistic evidence

proves links between the textiles of these regions, as well as other global textile cultures.

Reflecting on transcultural connections and the achievements of individual makers, this story highlights the diversity of creativity across African textile cultures. Grouped into three sections (garments, home furnishings, and contemporary art), this display drawn from works in the CMA’s African art and textiles collections and the Education Art Collection represents a small glimpse of textiles produced by African makers. Some works make their exhibition



Untitled c. 1988–93. Gérard Santoni (Ivorian, 1943–2008). Cotton, bark cloth, and dye; 89.5 x 125.7 cm. Gift of Robert and Elizabeth Soppelsa, in memory of the artist, 2018.307. © Gérard Santoni

debut, including a contemporary weaving by Gérard Santoni. Others have been newly researched and identified after decades in storage, including three textiles produced by Jewish North African makers. Textiles will be a future collecting focus for the African Arts Department as we strive to tell a fuller, more inclusive story of the arts of Africa.

Clarissa von Spee

James and Donna Reid Curator of Chinese Art

Have a Seat! From Floor Culture to Furniture of Ming and Qing Dynasty China

Pair of Armchairs:

Lohan Type 1600s. China, Ming dynasty (1368–1644). Rosewood; each: 86 x 63.5 x 47 cm. The Norweb Collection, 1955.40

China is the only country in East Asia that moved entirely from an original floor culture, as still practiced in Japan and Korea, to tables and chairs, thus developing a unique tradition of craftsmanship in furniture. By about the 800s, chairs had been introduced from Central Asia to China. Chinese furniture makers did not use glue, nails, or screws,

but employed a system of joinery and interlocking components adopted from traditional architecture made of wood.

Restrained Chinese hardwood furniture of the Ming (1368–1644) and Qing (1644–1911) dynasties, with its characteristic simple square forms, elegance, and “modern” proportions, has fascinated Western collectors and designers, including those of the Bauhaus and Wiener Werkstätte movements, since the early 1900s. Traditional Chinese furniture expresses modern Western design principles such as “less is more” and “form follows function,” as seen in chairs, cupboards, and tables designed by Marcel Breuer, Henry van der Velde, Josef Hoffmann, and Mies van der Rohe.

Since Chinese furniture requires a large footprint for display, this story of Chinese culture is often not told in our limited gallery space. *Stories from Storage* offers a unique opportunity to present a selection of the CMA's Chinese furniture, some of which has remained in storage since being acquired more than 60 years ago.



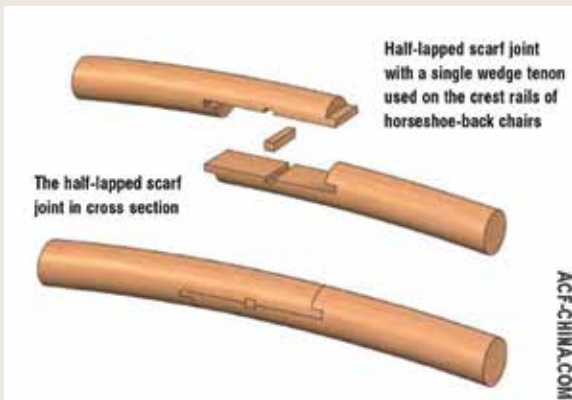
Small Chest with Inner

Drawers 1700s. China, Qing dynasty (1644–1911). Rosewood; 40.7 x 41.3 x 35.6 cm. Gift of Miss Mildred F. Walker, 1982.117



Box for Storing Monk's

Robes 1400s. China, Ming dynasty (1368–1644). Lacquered wood with mother-of-pearl inlay; 43 x 56 x 54.7 cm. Andrew R. and Martha Holden Jennings Fund, 1975.10



Conserving Furniture The finely made joinery of the armchair and chest exemplifies the skill of the furniture makers. The upper rail of the armchair shows a characteristic half-lapped scarf joint, also captured in X-radiography, while the drawers of the chest have visible dovetails that become part of the geometric aesthetic. Both objects also illustrate the use of visible through-mortises that showcase the precision of the handwork. —Beth Edelstein, conservator of objects



Mark Cole

William P. and Amanda C. Madar Curator of American Painting and Sculpture
A Focused Look

Haverstraw Bay 1868.
Sanford R. Gifford (American,
1823–1880). Oil on canvas;
24.2 x 50.8 cm. Bequest of Dr.
Paul J. Vignos Jr., 2011.43



The CMA curatorial staff began to brainstorm this exhibition during the “lockdown” phase of COVID-19, and in retrospect it has become apparent that my choice of story was acutely impacted by that time.

Like many others, I experienced feelings of anxiety, stress, and uncertainty—even the occasional wave of dread. To offset these responses, I found myself seeking out quiet solitary time for deep, reflective thought. Another positive outcome was the slowdown of my typically busy schedule, which awarded ample time for more deliberate and protracted activities, such as trying out new dinner recipes, tackling long-delayed home improvement projects, and making significant dents in my “to

read” bookshelf. All the while, I remained mindful of those who battled or fell victim to the coronavirus, and of those less fortunate in their abilities to adjust to the circumstances emotionally, financially, and otherwise, especially those who had no shelter in which to “shelter in place.” Ultimately, the lockdown reconfigured several of my priorities in ways that have had lasting effects.

Looking back, it is clear that my coping strategy in carving out prolonged times for quiet introspection influenced the concept for my story. *A Focused Look* displays a small gem of 19th-century American landscape painting by itself in a darkened area to help reduce distraction and maximize the potential for slow and extended contemplative viewing. Although it is a relatively recent bequest, this painting has yet to be shown at the museum because its intimate scale makes it difficult to hang among peer canvases in the permanent collection galleries. Furthermore, its subject exudes a mood of pronounced calm especially appropriate for this project.



Stephen Harrison

Former Curator of Decorative Art and Design
All Creatures Great and Small



STEPHEN HARRISON

During the late 1920s and early 1930s, a charming group of miniature figures from Austria and Germany were collected by the CMA's education staff. These figures joined a collection of art from around the world to be used in Cleveland-area schools and libraries as teaching aids. Kept in storage for many decades, these brightly colored works in enameled metal, ceramics, and stuffed wool were transferred to the permanent collection a few years ago. As rare, remarkable examples of modernist design for young people, they reflect the creativity of a diverse group of talented Viennese and German designers who worked before the establishment of Nazi rule, following the premise that within every child there is an artist, and in every artist is a child. From the ceramics of Kitty Rix, who is thought to have later perished in the Holocaust, to the enameled animals of Reinhold Duschka, who protected a young girl and her mother in his studio from the Nazis, these engaging miniatures serve as a reminder of the poignant narratives of history throughout difficult times.



Stuffed Felt Animal c. 1920–30. Austria, Vienna. Felt, stuffing, silver thread; 29.2 x 24.8 x 7.6 cm. Educational Purchase Fund, 1931.9

Police Dog c. 1920–29.
Austria, Vienna. Enamel on
copper; h. 5.7 cm. Educational
Purchase Fund, 1930.282



Susan E. Bergh

Curator of Pre-Columbian and Native North American Art

Things That Don't Fit (Here)



This section of the exhibition presents four disparate groups of objects kept in storage because they don't fit into the histories the museum's collections have been shaped to tell in the galleries. My impulse when crafting the section—in April, after the pandemic crashed the exhibition schedule and we scrambled to fill holes—was to make the obvious but important observation that histories are written from points of view and, in museums, with finite resources. As such, they leave out many voices and perspectives, a fact harrowingly brought home this past summer when George Floyd was killed and protests swept the country. Diversity and equity in our institutions came into the spotlight, and new challenges to historical narratives arose.



Neck Pendant (Hei-tiki)

1800s. Polynesia, New Zealand, Māori people. Greenstone (*pounamu*) (nephrite?); 16.9 x 10.2 cm. Gift of Mr. and Mrs. James B. Wadhams in memory of Miss Helen Humphreys, 1969.107



Among the regions featured are the Pacific Islands, represented by four objects from the museum's small collection of such works: a lintel (*pare*) and pendant (*hei-tiki*) from New Zealand's Māori, a woman's gorget (*rei miro*) from Rapa Nui or Easter Island, and a spirit figure (*yipwon*) from Papua New Guinea. Also included are nearly all holdings from eastern South America. Two were created by Shipibo women of Peru's upper Amazon region—a tunic (*cushma*) and a beer keg (*máhuetan*)—while a glossy, rare feather headdress comes from Paraguay's Ishir (*Chamacoco*).

There are also two groups of objects from Mexico. As a curator who leans into textiles, I have been frustrated not to have had a context in which to display the Saltillo sarapes that form the museum's main holdings of Mexican art from the 1500s to the 1800s. Three of the best examples will finally be on display. They are joined by a group of appealing ancient Mexican figurines that were used to promote fertility and health in folk practices, which contrast with the elite traditions represented in the Pre-Columbian gallery (233).

Man's Tunic (Cushma)

1970s. Peru, Ucayali River region, Shipibo people. Cotton, pigment; 116.5 x 118.5 cm. John L. Severance Fund, 1992.351

Female Figurine

c. 400–100 BC. Mexico, Guanajuato or Michoacán, Chupicuaro. Ceramic, pigment; 22.5 x 10.5 cm. John L. Severance Fund, 1996.291



Heather Lemonedes Brown

Virginia N. and Randall J. Barbato Deputy Director and Chief Curator

Mise en Page

Two Female Heads 1600–1650. Abraham Bloemaert (Dutch, 1564–1651). Red chalk heightened with white chalk; framing lines in brown ink; 7.8 x 12.2 cm. Anne Elizabeth Wilson Memorial Fund, 1994.15



Studies of a Seated Female, Child's Head, and Three Studies of a Baby

c. 1507–8. Raphael (Italian, 1483–1520). Metalpoint; 12 x 15.3 cm. Purchase from the J. H. Wade Fund, 1978.37



I began to develop a love of drawings in the mid-1990s when supervising the study room in the Department of Drawings and Prints at the Metropolitan Museum of Art. At that time, I was also a graduate student working on a PhD at the Graduate Center at the City University of New York, and access to the Met's celebrated collection of works on paper inspired me to focus on prints and drawings in my studies and dissertation. This past summer, when we invited each curator to develop a story based on works in storage, I knew that I would devote my narrative to an aspect of the CMA's outstanding collection of works on paper.

Mise en page, the French term for “placement on a page,” refers to an artist's sketch combining numerous elements carefully arranged on a sheet of paper. In such drawings, which have always beguiled me, the artist turns an informal, preparatory study into a beautifully presented, deliberately designed drawing, utterly complete unto itself. The saying that the whole is greater than the sum of its parts is perfectly suited to describe a *mise en page* drawing. In such works, the balance and tension between disparate elements are flawlessly harmonized into an elegant whole.

In 1528 Albrecht Dürer, the artistic master of the German Renaissance, wrote in praise of drawing, “An artist of understanding and experience can show more of his great power and art in small things roughly and rudely done, than many another in his great work.” What a drawing lacks in glamour, it makes up for in sensitivity and the proximity to the artist that it provides. Whereas a painting—made in fulfillment of a commission or intended for sale—might be likened to a symphony, an artist's study—which the artist likely never intended for sale or even for public viewing—is akin to a lullaby: personal, intimate, and authentic.

The *mise en page* provides a glimpse into an artist's creative process, their intellect, and the spirit of their imagination. Through 16 drawings, my story traces the development of *mise en page* from its earliest expressions in the Renaissance through its refinement in 18th-century France, and concludes with two sheets by 19th-century artists who self-consciously paid homage to this tradition.



We recently completed conservation and research of *Shakyamuni with the Sixteen Benevolent Deities*, and this exhibition presents an opportunity to display the painting likely for the first time in a generation. Mary Louisa Upson (née Southworth) (1859–1944) gifted the painting in 1941 to celebrate the museum's 25th anniversary.¹

The painting arrived mounted on a panel and framed. However, it had brocade border silks, indicating that it was once mounted as a hanging scroll. During the late 1800s and early 1900s, it was popular to convert hanging scroll paintings to framed ones. This not only made them suitable for display in Western architectural settings, but also was a more effective method of preserving the paintings than keeping them rolled up in a box when not on view.

As late as 2014, *Shakyamuni with the Sixteen Benevolent Deities* was cataloged as an “Amida Triad,” a shorthand way of referring to the Buddha Amida flanked by two bodhisattvas (enlightened beings who work for the enlightenment of all) called Kannon and Seishi in Japan. As part of the CMA's institutional goals to provide Open Access images of the entire collection and to create digital didac-

tics, we researched and reidentified the painting. Based on its iconography, we discovered that it was an image of a different Buddha, Shakyamuni, flanked by two bodhisattvas called Monju and Fugen, and surrounded by 16 deities who protect an important religious text called the *Great Perfection of Wisdom Sutra*.

In Japan, Buddhists of many different schools display a painting with this iconography for services at which monks read the *Great Perfection of Wisdom Sutra*. Sometimes the paintings are mounted as panels, but most of the time they are hanging scrolls. It is convenient to store these occasional-use paintings rolled up in a box to save space and to protect them from insects.

Recataloging the painting and now understanding its use spurred us to take action to make it ready for exhibition. The original painting was a skillful, detailed work of the mid- to late 1300s, but it had been through centuries of temple use, as well as at least one previous remounting campaign with some negative consequences. In fact, its wanting state of preservation was likely a major contributing factor to its being overlooked in previous curatorial research.

One of the main problems was cosmetic. Previous mounters had applied some visually distracting in-painting on Shakyamuni's robe. It may have been the same color as the original when they first added it, but over time it began to stand out as different. Another major problem was that the mounters lined the entire painting with silk. A Buddhist painting specialist created the work using a technique that involves painting on both the front and the back of the silk. The technique allows the painter to create luminosity, intensity, and other effects, but it also means that it is dangerous to remove backings for fear of taking off pigments along with the lining. On top of that, the mounters cooked a recipe for instability into their mounting: silk does not adhere well



Repository for the Great Perfection of Wisdom Sutra
(大般若経厨子) late 1100s. Japan, Heian period (794–1185).

Lacquered wood with ink, color, gold, cut gold, and metal-work; h. 160 cm. John L. Severance Fund, 1969.130.1

BEFORE (LEFT) and
AFTER CONSERVATION
**Shakyamuni with the
Sixteen Benevolent
Deities**
(釈迦三尊十六善神像)

mid to late 1300s. Japan,
Nanbokuchō period
(1336–1392). Hanging scroll;
ink, color, gold, and cut gold
on silk; painting: 106.5 x
56.6 cm. Gift of Mrs. Henry
S. Upson, 25th Anniversary
Gift, 1941.279



Transpacific Team

Keisuke Sugiyama, from the
Tohoku University of Art and
Design in Yamagata, and
Sara Ribbans, CMA asso-
ciate conservator of Asian
paintings

to silk, so the lining was coming away, causing fur-
ther losses where the original silk of the painting
was missing. Finally, the mounting silks were frayed
and filthy, so they needed to be replaced as part of
the remounting process.

Since our goal is to show our visitors the paint-
ing as close to the way it would have originally been
experienced by the community for whom it was cre-
ated, we decided to restore it to its original hanging
scroll format. In the process, we addressed the at-
tendant problems.

NOTE

1. Upson's mother was active in the women's suffrage movement, and her father was a prominent grocer with a retail store near Cleveland's Public Square. Their home on Prospect Avenue, known as Southworth House and built in 1879, when Upson would have already been a young woman, is now headquarters to Laborers Local 860, a chapter of the Laborers' International Union of North America. Upson's husband was an Akron-born neurologist who published widely and was interested in the connection between dental and mental health. Regrettably, he died in Rome in 1913, the year the museum was founded. Upon its grand opening in 1916, Upson gave a handful of Japanese prints and two Japanese paintings to the institution, as well as a few more Japanese prints in 1942. Unfortunately, at this point we do not know the provenance of *Shakyamuni with the Sixteen Benevolent Deities* before Upson acquired it.



If the moon seems to shine unusually brightly on Carlo Naya's Venice, it is because that heavenly body was really the sun. Photographic emulsions around 1870 were not sensitive enough to record detail in the dark, so Naya shot his celebrated nocturnes during the day, then transformed them into night scenes in the darkroom. His romanticized view is an example of how photographs can be as unreliable as memories. But sometimes that is a good thing.

The 15 images in *Paper Airplanes* are truthful—to a point. They idealize rather than document, offering us the fantasy and romance of travel without its travails. Since photography's discovery in 1839, it has been an essential part of travel. Initially, voyagers' only option was to buy photographic souve-

nirs from professionals like Naya. With the advent of the Kodak camera in 1888, suddenly you could document your own personal experience. Nonetheless, there remained a role for professionals: they knew how to sum up the atmosphere and spirit of a place by shooting at the ideal time, choosing dramatic vantage points, and artfully composing the view. Distance from the subject and retouching allowed them to hide poverty, flaws, and dirt. The resulting images capitalize on photography's ability to freeze time, suggesting balance, dreamy calm, and classical beauty.

The works in my story span three centuries of the medium's history and traverse several continents, from Egypt in 1857 to Canyon de Chelly in 1904 and New York harbor in 1998. They demonstrate the rapid geographic spread of the medium and the depth and breadth of the museum's photography collection. Most compellingly, they invite us on a journey, not of the body but of the mind and the imagination.

Venice: Saint Mark's
Looking toward San
Giorgio Maggiore, in
Moonlight c. 1870. Carlo
Naya (Italian, 1816–1882).
Albumen print; 42.3 x 53.7
cm. Dudley P. Allen Fund,
2009.350



Emily Liebert

Curator of Contemporary Art

A Painting Is a Sculpture

Plywood Sunset Leaning (Fragment Series) 2015.

Sarah Sze (American, b. 1969). Acrylic paint, wood, archival prints, ladder, mirror, paper cups, stone, lamp, tools, pen, tape, paintbrush, newspaper; 350.5 x 292.1 x 190.5 cm. Gift of Agnes Gund, 2015.145. © Sarah Sze

FAR RIGHT

Bateau-Tableau 1973.

Marcel Broodthaers (Belgian, 1924–1976). Projector, slides. Purchased with funds donated by Scott Mueller, 2016.300. © Marcel Broodthaers



GUNNAR MEIER

How we are oriented and disoriented in the world is not just spatial; it's increasingly influenced by the role and power of the image. I think in the age of the image, a painting is a sculpture. A sculpture is a marker in time.

—Sarah Sze

When I learned the aim of *Stories from Storage*—to familiarize our audiences with work from the collection that they might not have



encountered in our permanent galleries—I immediately wanted to make Sarah Sze's *Plywood Sunset Leaning (Fragment Series)* the anchor of my presentation. This work, a generous gift from Agnes Gund, powerfully represents the interests that define Sze's important and influential sculptural practice. I have been eager to display this work, but its scale relative to that of our galleries has posed a challenge.

After thinking through various groupings revolving around *Plywood Sunset Leaning*, I settled on a concise pairing. My story, *A Painting Is a Sculpture* (which borrows its title from Sze's quote), stages a dialogue between Sze and Belgian artist Marcel Broodthaers, whom she has never met, but whose work has influenced her own. During their respective eras, both artists redefined the possibilities of sculpture and installation by integrating into these media features of painting, photography, film, and language.

Sze and Broodthaers also share a material repertoire, relying on ordinary functional objects to challenge the boundary between art and the everyday that we, their viewers, inhabit. The breaks with tradition exemplified in their work shed light—retroactively—on the historical lineages so richly represented elsewhere in the CMA's collections.

The two works on view, Sze's *Plywood Sunset Leaning* of 2015 and Broodthaers's *Bateau-Tableau* of 1973, explore and honor the physical nature of a work of art. In our digital age, we often experience art first (or entirely) as a flat picture on a screen. This phenomenon has been heightened during the pandemic when real-life encounters with art are rare and precious. Broodthaers and Sze insist on—and savor—the artwork's life as an object.

Sonya Rhie Mace

George P. Bickford Curator of Indian and Southeast Asian Art: *Green Tara and the Art of Protection*

On January 26, 2020, my mother, Marylin Martin Rhie, professor emerita of art and East Asian studies at Smith College, passed away in Springfield, Massachusetts. My father, my son, my husband, and I were all at her side, while I recited the Green Tara mantra: *om tare tuttare ture svaha*. For followers of Tibetan Buddhism, these powerful syllables remove fear, especially at the time of death. Steeped as she was for decades in the art and thought of Buddhism, she understood their meaning.

My mother was a pioneering historian of Tibetan art, and she was my first teacher. An artist herself, she was gifted with extraordinary visual acuity and could see and explain which aspects of a work of art yield its beauty and purpose. Nearly three decades ago, she turned her inimitable powers of description to the CMA's *Green Tara* in *Wisdom and Compassion: The Sacred Art of Tibet* (Abrams, 1991):

The iconic beauty of this style is nowhere more masterfully portrayed than in the Cleveland *Green Tara*. She sits within a templelike jew-

Green Tara c. 1260s.
Central Tibet. Thangka:
gum tempera and gold on
sized cotton; 52.4 x 43.2 cm.
Purchase from the J. H. Wade
Fund by exchange, 1970.156



eled shrine reminiscent of Indian architectural modes and with finely detailed décor as seen in the 12th- and 13th-century Orissan and Hoysalan temples. The interior glows a brilliant crimson red, startlingly offsetting the olive green coloring of her firm, graciously bending body. Green Tara, the compassionate female Bodhisattva, is a little mysterious, which is implied here by the forest setting and nighttime sky, charmingly sprinkled with flowers. The style has a gemlike color, precise and even line, and fascinating detail. The jewels and textiles have a precision and clarity that make the image seem real.

Despite the strongly two-dimensional aspect of the painting, it appears utterly realistic and immediately apprehendable, approachable, and present. It seems as though we could touch the image with no barrier between us, even as we realize her iconic, perfect nature. (p. 51)

My selection of *Green Tara* for this installation is a tribute to my mother, her life, and her scholarship. Although now in another realm, she left us with words that guide us ever deeper into wonder and understanding.

Seth Pevnick

Curator of Greek and Roman Art

Replication and Reinterpretation, Old and New



**Red-Figure Kylix (Drink-
ing Cup): Dionysos and
Satyr (I); Satyrs and
Maenads (A, B) c. 480 BC.**

Attributed to Douris (Greek,
Attic, active c. 500–470 BC),
or Painter of London E 55.

Ceramic; diam. 29.6 cm.

Hinman B. Hurlbut

Collection, 1915.718

ABOVE: During treatment
in 1953

RIGHT: Current condition



*Things are not always what they seem. First ap-
pearances deceive many: few minds understand
what skill has hidden in an inmost corner.*

—Phaedrus, Book IV, Fable II

This advice, to look closely before judging, comes from Phaedrus, a Roman poet known for his Latin translations of the Greek fables of Aesop, a largely legendary figure. Centuries later, now translated again, the observation still resonates, not least for encouraging reconsideration of objects long housed in storage.

It also encapsulates a complex phenomenon of replication and reinterpretation often observed in artworks from ancient Greece, Rome, and surrounding Mediterranean cultures.

For modern viewers, such artworks—made over many centuries—may appear relatively similar, sharing styles that are both recognizable and difficult to define. But much of this

perceived visual repetition can be better understood as reinterpretation, adapting old forms and images for new uses. Some ancient objects, such as coins, mold-made glass vessels, or terracotta figurines, demanded highly accurate replication for precise value and broad appeal. Today, reinterpretation and replication continue, through scholarly reconsideration of ancient objects as well as modern interventions.

I've selected many objects from storage to tell these tales, but one in particular—a remarkable red-figure *kylix* (drinking cup)—speaks volumes. Decorated with finely painted but iconographically ordinary images of the wine god Dionysos and the satyrs and maenads who surround him, the cup has been reconstructed from 72 fragments. Pairs of holes straddling cracks attest to ancient wire or clamp repairs, while numerous incomplete holes may signify more recent interventions. Early modern overpainting, meant to hide cracks as well as nudity once thought distasteful, also masked some of the original artistry. Cleaning and reconstruction in 1952–53 revealed details allowing attribution to Douris, a respected vase-painter, thus reviving the cup's reputation. More recently, a different attribution has been suggested, and a new conservation campaign replaced ancient but nonpertaining parts with modern reconstructions more like those lost.



Britany Salsbury

Associate Curator of Prints and Drawings

Open Windows



by a canvas that seamlessly replicates the view behind it, inviting questions about reality itself.

These works are just two examples of the ways in which boundaries such as windows and doors can characterize not only our physical space but also how we perceive our place in the world. When asked to choose a location for my own portrait in connection with this theme, I remembered the dramatic arches and paned windows of Case Western Reserve University's Mather Quad, which defined my earliest experience of studying art history. Those memories evoked the objects I've been considering for this exhibition, reminding me that my experiences of introspection and isolation are shared ones, as unusual as our current historical moment might seem.

Last March, just after I began to quarantine and before warm weather arrived, I passed most of my days seeing the world through the windows of either my living room, dining room-turned-office, or bedroom. Throughout, I couldn't help but be reminded of one of my favorite articles from graduate school: art historian Lorenz Eitner's "The Open Window and the Storm-Tossed Boat." Writing about early 19th-century European paintings, Eitner discussed how artists used imagery of the world seen through thresholds, like windows or doors, to symbolize the frustration and longing of man's relationship to nature.

While exploring the museum's collection, I was struck by the many depictions of windows through-

out a range of times and places. In one of his later self-portraits, for example, Rembrandt van Rijn showed himself next to a window but absorbed in the act of etching, suggesting just how isolating an artist's work can be. Nearly three centuries later, Belgian artist René Magritte produced a series of paintings—of which the CMA owns an important example—that presents a window partially obscured



Self-Portrait Drawing at a Window 1648.

Rembrandt van Rijn (Dutch, 1606–1669). Etching, dry-point, and engraving; sheet: 17.3 x 14.5 cm. Gift of Leonard C. Hanna Jr., 1934.350



The Human Condition 1945. René Magritte (Belgian, 1898–1967). Watercolor, crayon, graphite, ink, and gouache; 42.2 x 32.2 cm. Bequest of Lockwood Thompson, 1992.274. © 2021 C. Herscovici, London / Artists Rights Society (ARS), New York

William Robinson

Senior Curator of Modern Art
Nature Transformed

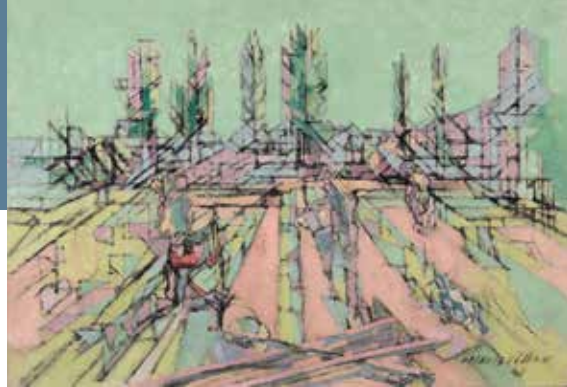
The Kitchen Garden at

La Brunié 1941. Jacques Villon (French, 1875–1963). Oil on canvas; 65 x 92 cm. Leonard C. Hanna Jr. Fund, 1964.95

Landscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock.

—Simon Schama

During the 1800s, artists began drawing upon the genre of landscape, a subject dating to antiquity, to forge radically new paths in art. The French Academy of Painting and Sculpture, established by the French government in 1648, considered landscape a genre of minor importance, ranked only fourth out of five categories. For centuries, landscapes served largely as backgrounds for historical, religious, or mythological subjects. That hierarchy collapsed when the Romantic movement ushered in a growing appreciation for nature and artists sought inspiration in direct contact with the natural environment. Over the coming decades, artists would seek escape from congested cities and industrial strife in both imaginary and closely observed, natural landscapes.



At least four different modes of landscape painting can be observed during the modern era: ideal, natural, imaginary, and abstract. In the ideal mode, nature is composed into highly controlled, formal arrangements, often conveying a nostalgic or an idyllic sentiment. The natural landscape emphasizes an unfiltered recording of outdoor light and atmosphere based on direct observation of contemporary subjects. Imaginary and abstract landscapes prioritize subjective emotion and principles of abstract pictorial construction over a realistic or naturalistic evocation of nature.

Various modes of landscape painting are explored in this section through the display of works by a broad range of artists, including Antoine-Claude Ponthus-Cinier, Camille Corot, Paul Guigou, James Ensor, Eugène Jansson, Henri Le Sidaner, Piet Mondrian, Camille Pissarro, Georges Rouault, and Giovanni Segantini. Ferdinand Georg Waldmüller's *Prater Landscape* of 1831 reflects the artist's philosophy of truth to nature and direct observation of the motif. Jacques Villon's *The Kitchen Garden at La Brunié* of 1941, by contrast, transforms nature into an intersecting network of abstract, geometric forms following the theories of Section d'Or (Golden Section) Cubists, who based their compositions on principles of scientific color theory and mathematics.



Prater Landscape c. 1831. Ferdinand Georg Waldmüller (Austrian, 1793–1865). Oil on wood panel; 25 x 31 cm. Andrew R. and Martha Holden Jennings Fund, 1983.155



Emily J. Peters

Curator of Prints and Drawings

Lenore Tawney: Postcard Collages

The King of Beasts

(recto and verso), 1977.

Lenore Tawney (American, 1907–2007). Collage and pen and ink; 16 x 10 cm. Gift of Katharine Kuh, 1981.186.

© Lenore G. Tawney Foundation



I encountered Lenore Tawney's 40 postcard collages in the CMA's collection during my first months with the museum in 2017. As I opened the solander box in which they are stored together in our prints and drawings vault, I was immediately engrossed by their visual ingenuity and wit. Addressed to her friend, curator Katharine Kuh, these postcards were mailed from 1968 to 1981; they are just a handful of the many that Tawney sent to friends during these years. In contrast to the large-scale, public fiber installations she created and exhibited from the 1950s to the 1980s (one of which hangs in the lobby of Cleveland's Frank J. Lausche State Office Building), these postcard collages were private missives. Rarely exhibited, and full of imaginative expressions of friendship and affection, the postcards were the first thing I thought of for my section of *Stories from Storage*.

Tawney constructed the postcards with combinations of found imagery, small objects, manuscripts, painted elements, and text. Each postcard creates an individual universe, but together they unite around a constellation of related or dichotomous themes, such as spirituality, materiality, vulnerability, resilience, the ephemeral, the eternal, and the life cycle. The locale from which Tawney postmarked the cards also played a role in their creation, informing imagery or theme, while plotting the artist's many journeys. The found materials she incorporated into the postcards are diverse, but repetitive in form, type, or texture: feathers, eggs, circles, crosses, birds, and reproductions of artworks. She chose her materials from the vast archive of objects she amassed and arranged in her New York City live-and-work space, a collection that fueled her creativity and ordered her world, collapsing the boundary between her life and her art.

Tawney once said, "I made the postcards out of the need to communicate but not knowing what to say." By the same sentiment, the imagery of her postcards is often unexplained, and yet through them we catch glimpses of her humanity, her spiritual journey, and the connections she cherished and nurtured with friends.



Meet the Photographer: Amber N. Ford

Self-Portrait Amber N. Ford (American, b. 1994).
© Amber N. Ford 2019

In the fall of 2020, we invited Cleveland-based photographer Amber Ford to begin a portrait project focused on the people behind the stories featured in *Stories from Storage*. She photographed our storytellers at locations of their choosing—a favorite park, a Cleveland landmark, their home, or the museum galleries. These photographs are on the cover of this magazine and on pages 4 to 28.



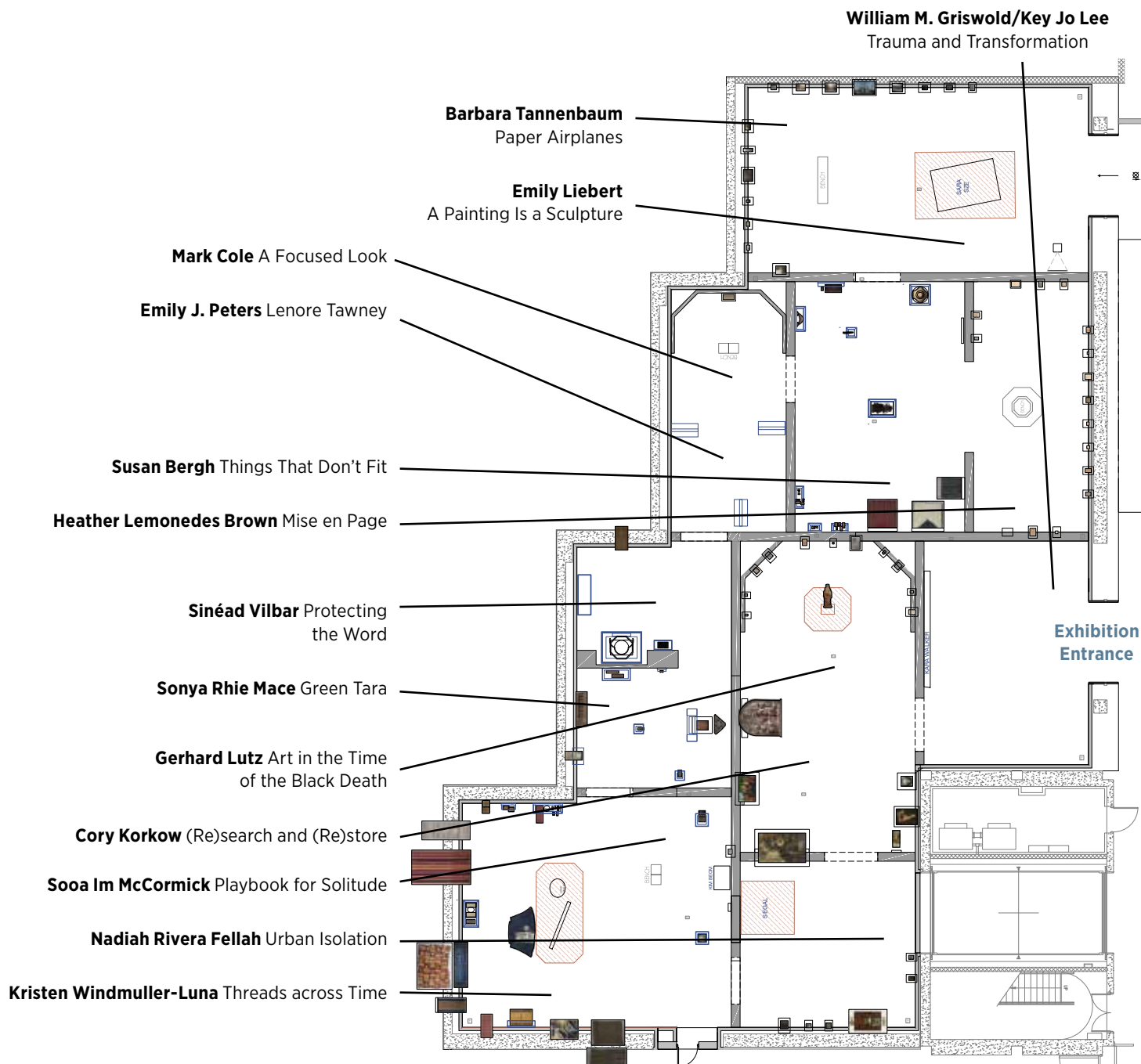
Ford received her BFA in photography from the Cleveland Institute of Art in 2016. A recipient of an Ohio Arts Council Individual Excellence Award in 2017, she is best known for her work in portraiture, which she refers to as a “collaborative engagement between photographer and sitter,” and she is interested in topics such as race and identity. Her work has been shown around northeast Ohio, including at Kent

State University, Transformer Station, SPACES Gallery, the Morgan Conservatory, the Cleveland Print Room, Zygote Press, and Waterloo Arts. Ford was selected as a 2019 Gordon Square Arts District Artist-in-Residence, so look for some of her work on the back of the Capitol Theatre Building at the corner of Detroit Avenue and West 65th Street. To learn more about the artist, visit ambernford.com.

Story Finder Map

Members admission is free and repeat visits are encouraged. Non-member tickets are \$12 for adults. More information is available at cma.org.

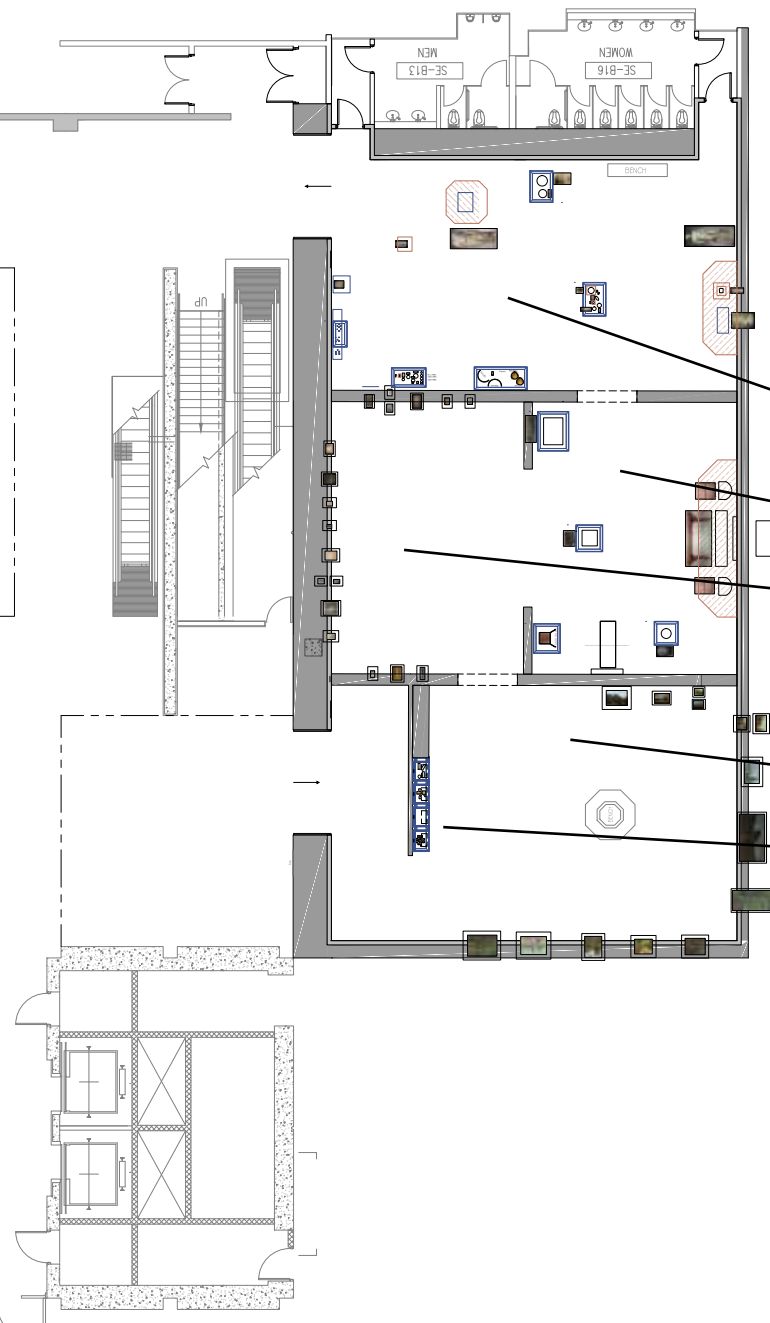
Kelvin and Eleanor Smith Exhibition Hall



The ArtLens App

Your Personal Guide to *Stories from Storage* Use the ArtLens App as an audio guide, with each curator personally walking you through the entire exhibition. The guide is accessible on the Lower Level exhibition floor in the “Galleries” section of the app. Tap “Start” to walk through the exhibition in order, and swipe to go on to each next section. The ArtLens App is free and available on iOS and Android. Download it at cma.org/app.

Kelvin and Eleanor Smith Exhibition Gallery



Seth Pevnick Replication and Reinterpretation

Clarissa von Spee Have a Seat!

Britany Salsbury Open Windows

William Robinson Nature Transformed

Stephen Harrison All Creatures Great and Small

Dr. Ximena Valdes Sessler



Dr. Daniel Sessler and Dr. Ximena Valdes Sessler discovered the CMA 15 years ago when they relocated to Cleveland after Daniel was offered a job at Cleveland Clinic. Valdes Sessler is a retired physician whose clinical work included pediatrics, pediatric cardiology, and global health. She now volunteers for the CMA as a docent for children.

How did you and Daniel begin your philanthropic journey with the CMA?

Philanthropy has always been important to us, and we support dozens of social, scientific, and cultural organizations. We have consistently championed our local art museum everywhere we have lived. It was an easy decision in Cleveland. We consider it an honor to give to the Cleveland Museum of Art—a spectacular cultural treasure. In 2012 we made a larger commitment and bequeathed the museum with an educational endowment to support art education programs for school-age children.

What was your first experience with the museum?

In 2005 my husband was recruited by Cleveland Clinic to found and chair the Department of Outcomes Research. During his initial interview visit, the clinic arranged a tour of the city for us, which included a half-hour visit to the CMA. We were sold! By the time we relocated, the CMA was closed for renovations, so we ended up discovering the depth of the collection in stages as it gradually reopened to the public.

How did you decide to lend an artwork to the exhibition *A Graphic Revolution: Prints and Drawings in Latin America*?

I was born and raised in Chile, so when I first heard of the exhibition, I knew it would include work by Roberto Matta, an important Chilean artist, given that the CMA owns a print by him. I thus offered our own Matta print to associate curator Britany Salisbury, who agreed to include it. Britany did an outstanding job featuring Latin American artists' contributions to the art world and to social change as well as highlighting the CMA's great collection of prints. I was especially pleased to see that the artwork labels were written in both Spanish and English.

How did you become interested in collecting prints and drawings?

Dan started collecting art when he was 12 years old—really! His mother encouraged him to use a gift from his grandfather to buy a series of a dozen prints, organized to benefit the University of Geneva, where they lived at the time. It included works by Pablo Picasso, Mark Tobey, Joan Miró, and Victor Vasarely. I began collecting in Los Angeles, and we combined our compatible collections when we married. Over time we have added more prints and drawings, along with oils, sculpture, and other works. We are members of the Print Club of Cleveland, for which I co-chair programming. We love prints and drawings, and as members of the Print Club we receive a new print every year to add to our collection.

What connections have you and Daniel, as physicians, discovered between the arts and sciences through your experiences with the CMA?

Art is universal and reflects the problems, aspirations, and successes of humanity. Science and art are always connected. Since my retirement, I have been volunteering as a docent for children at the museum, where I enjoy identifying connections between art and science. Dan collaborates with investigators worldwide and has trained nearly 200 international medical graduates in clinical research. We enjoy taking his trainees on tours of the CMA!

Member and Donor Spring Events

Virtual Leadership Circle Lunch and Learn

Tuesday, January 19, noon. Tech Talk with chief digital information officer Jane Alexander, chief photographer Howard Agriesti, and director of collections management Mary Suzor. *Exclusively for Leadership Circle members.* Learn how art and tech came together to digitize the CMA collection. They will also show you tools to explore the collection and how to use them.

Virtual Corporate Members and Sponsors Event

Tuesday, January 26, 6:00 p.m. *Exclusively for corporate members and sponsors.* Hear from CMA leaders and learn more about the major spring exhibition *Stories from Storage*.

Virtual Member Opening

Stories from Storage
Thursday, February 18, 6:00 p.m. *Exclusively for members (all levels).* Go behind the scenes and learn about the making of the major spring exhibition.

Virtual Travel

The Art-Filled Desert Oasis of Marfa, Texas
Tuesday, March 23, 6:00 p.m., with curator of contemporary art Emily Liebert. *Exclusively for Leadership Circle members.*

Virtual Talk: One Work

Variations: The Reuse of Models in Paintings by Orazio and Artemisia Gentileschi
Tuesday, April 20, 6:00 p.m., with associate curator of European paintings and sculpture Cory Korkow and senior conservator of paintings Marcia Steele. *Exclusively for Leadership Circle members.* Learn about the recent conservation of the CMA's Italian Baroque painting *Danaë* by Orazio Gentileschi.

Renew or upgrade by visiting
cma.org/join-and-give/support
or by calling 216-421-7350.

Virtual Spring Members Party

Thursday, May 6, 6:00 p.m. *Exclusively for members (all levels).* Celebrate our spring exhibitions with CMA friends.

Virtual Travel

Journey to Cambodia's Sacred Mountain
Thursday, May 20, 6:00 p.m., with Sonya Rhie Mace, the George P. Bickford Curator of Indian and Southeast Asian Art, and chief digital information officer Jane Alexander. *Exclusively for Leadership Circle members.*

Virtual Talk: Close Connections

Western Prints & Drawings and Japanese Art
Thursday, June 24, 6:00 p.m., with curator of Japanese art Sinéad Vilbar and curator of prints and drawings Emily Peters. *Exclusively for CMA Insider and Leadership Circle members.* Explore how seasons and time's passage are represented in a diversity of cultures.

To upgrade to the Leadership Circle, contact Allison Tillinger, program director, Leadership Circle, at atillinger@clevelandart.org or 216-707-6832.

Affinity Group Programs

Even more programming is available if you join an Affinity Group.

Asian Art Society

Column & Stripe

Contemporary Art Society

Friends of African and African American Art

Friends of Photography

Textile Art Alliance

Through your CMA Insider and above membership, you have complimentary access:

Associate and above (\$250+):
one group for free

Champion and above (\$1,000+):
two groups for free

Donor and above (\$2,500+):
three groups for free

Sustainer and above (\$5,000+):
unlimited groups for free

Contact stewardship@clevelandart.org to learn more!



Gentileschi Conservation Dean Yoder (foreground) and Marcia Steele collaborate on the restoration of *Danaë*.

Art from the Benin Kingdom

A new installation of a group of works sparks conversations about collecting and exhibiting

This fall, the CMA highlights works from the Benin Kingdom in the African arts gallery (108A). This in-gallery feature considers the complex acquisition history of and artistry behind eight works acquired by the museum between 1938 and 1999. Displaying these historical works together for the first time along with their provenance, the installation seeks not only to underscore their physical beauty and continued cultural importance, but also to bring them (and the CMA) into present-day conversations about collecting and exhibiting African arts.

Art, Power, and Heritage

The Benin Kingdom (or Edo, located in present-day Nigeria) centers its political, religious, and social life around the *Qba* (divine king). Its courtly rituals and arts have legitimized and empowered the *Qba* from

its 10th-century foundation through today. *Qbas* commission artworks from artisan guilds and give others the right to own or commission them. As they do now, these male artisans likely collaborated to serve the royal court. Works by the guilds of brasscasters (*Igun Eronmwon*) and wood and ivory carvers (*Igbesanmwon*) are displayed in this installation.

Benin royal art uses symbolic materials that correspond with the status of its owner or dedicatee. Elephants are associated with wisdom, longevity, and leadership; like ruling dynasties, their ivory is hard and durable. An ancestral altar tusk that *Qba* Osemwede commissioned in the 1820s (1968.284) demonstrates this symbolism. It is covered by scenes of regalia-wearing royals (a Queen Mother), of ritual (a charm-bearing attendant), and of royal power (a kingly metaphor in the form of pouncing leopards). Wood was reserved for lesser elites; a

Kristen Windmuller-Luna
Curator of African Art

The gallery installation
groups works by artistic
guild and with allusions to
original viewing context.



New labels consider these works from art historical, cultural, and postcolonial perspectives.



realistically carved hen on view (1973.221) was made for a woman's ancestral shrine.

Metalworks signaled prosperity, power, and skill. Valued for its reddish, shiny surface, brass is considered both beautiful and threatening. Benin gained brass through trade: European currency rings (*manillas*) were exchanged for people that Edo enslaved in wars. Cast by guild members, an *uhunmwun-elao* (ancestral commemorative head) (1938.6) was among the objects a new Oba commissioned for his predecessor's shrine. While these represent an individual, their facial features and expressions were idealized. This *uhunmwun-elao* wears necklaces, a netted cap, and braid adornments that echo real-life coral examples.

After the 1897 Siege of Benin, most reasons for art making ceased with the Oba's exile. In 1914 Oba Eweka II initiated reforms that changed who could own art. Today's guild members create works for both royal and nonroyal buyers, preserving and innovating upon their artistic heritage. Now led by Oba Ewuare II, Benin remains a vibrant and vital contemporary kingdom.

Provenance and the Legacy of the Siege of Benin

The once-powerful Benin Kingdom had declined by the late 1800s, and the British sought to economically control or colonize it. British soldiers conquered Benin City on February 18, 1897, attacking and looting for days. The Edo people fled and Oba Ovonramwen surrendered into exile. A "punitive expedition" in British military terms, this violence is recognized today as a siege and massacre.


Some seized objects were taken as war booty and others sold locally, while still others were auctioned in England to pay for the siege. Of the some 4,000 looted works, five eventually came to the CMA. The origins of three others here are under review. Today, most historical Benin Kingdom works are outside Nigeria. Western museums have been called on to acknowledge this theft and respond to requests for repatriation, restitution, or title transfer. For the first time, the CMA recognizes this history and provenance in its galleries.

Provenance is an artwork's life story, from its maker to its present location. Since January 2020, the provenance of each Benin Kingdom work at the CMA has been extensively researched in advance of its reinstallation; any updates will be posted in Collection Online. Both this research and the works' re-presentation have benefited from collaboration between CMA departments and with colleagues in Nigeria, the UK, Germany, and the US.

We display these works to celebrate the Benin Kingdom's artistic heritage, and with respect for vital conversations about its future. These discussions have many stakeholders, including the Oba and the Nigerian government (who both claim the works), as well as the public. Dialogue is key between these parties and institutions holding objects from the Benin Kingdom.

The Installation

Several curatorial and design elements inform this presentation. Works are grouped by artistic guild, and installed with allusions to their original viewing context. New labels consider these works from art historical, cultural, and postcolonial perspectives. One wall panel discusses the kingdom's artistry; another addresses the Siege of Benin and present-day discussions about returns; a third explains provenance. Fresh contextual images emphasize the kingdom's longevity, with a pre-siege photograph as well as recent images taken by Nigerian artist Victor Ehikhamenor.

A signature motif created by CMA graphic designer Natalie Maitland echoes the unique cast brass plaques from which it draws. The four-petaled flowers are *ebe-amẹn* (river leaves). They are linked to Olókun, god of the waters, whose priestesses use such leaves for healing. In Edo belief, water separates the lands of the dead and the living. Ebe-amẹn are fitting symbols for an installation reflecting on both past and present with an eye toward future healing, and for artworks that connect living people with their ancestors. 



Learn More Online

To explore the works of art in this installation through Collection Online, go to cma.org/art and enter these accession numbers: 1938.5, 1938.6, 1953.425, 1968.284, 1973.221, 1975.188, 1998.85, and 1999.1.

Online Programs



#CMAConservation This video series highlights the important work of the museum's Conservation Department. Check back each month for new installments.

Virtual Dashboards Since launching our Open Access initiative in 2019, the CMA has been tracking its impact. Our live virtual dashboards update daily and measure engagement on the CMA's Collection Online, our Open Access API, and Wikipedia. It's exciting to see the difference in access across these platforms, as well as the exponential effect Open Access can have on the reach of our collection.

Virtual Events The CMA is proud to offer a variety of virtual events to members and the public. Join curators, educators, and other invited guests in live online discussions, or dance the night away at a virtual MIX party.

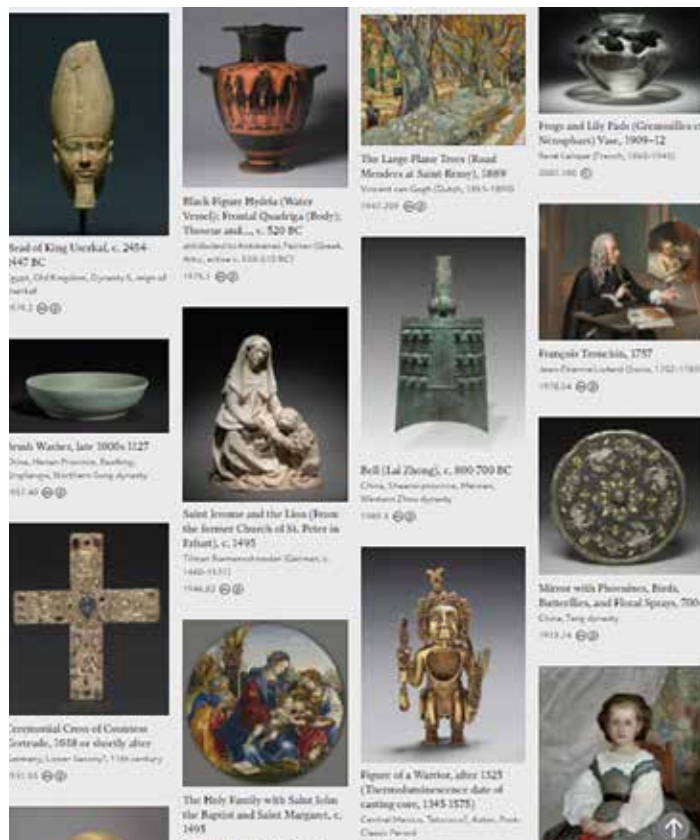
Video Series In the CMA's special video series, curators and staff share insights on current exhibitions and on how objects throughout the collection resonate with them today as they work from home.

Engage and Create Explore your curiosity and practice your creative thinking skills with fun, playful activities and challenges inspired by works of art from the CMA's collection. All experiences can be enjoyed from home.

Behind the Beat This series features composers and performers in the time of isolation. While the twin pillars of performing arts—global travel and gathering together for a shared experience—are impossible, artists are reflecting on their work, both past and future. This series celebrates the legacy of music at the museum and uniquely illuminates aspects of the museum's collection.

ArtLens AI Launched in September, this reverse-image search tool for exploring the collection matches works of art to user-uploaded images for fun and sometimes surprising matches from our Open Access collection. Find it online at cma.org/artlensai and on Twitter @ArtLensAI.

Explore the Keithley Gift Just before closing its doors in March 2020, the CMA received a transformative gift of more than 100 artworks from the collection of Joseph and Nancy Keithley. Explore this unique gift on Collection Online, watch videos from the curators, and download a screen saver or wallpaper to your computer.



Explore 3-D Models Did you know that you can explore 3-D models of select artworks in the collection? The CMA's six-week virtual adult class, *Drawing the CMA Collection Online*, looked at the 3-D model of *Head of Amenhotep III Wearing the Blue Crown* to view every angle in detail. Participants selected a view to draw using charcoal on newsprint and shared their drawings for feedback. You can download high-resolution 3-D models of artworks for yourself, too!

Blog: CMA Thinker Check out our blog *CMA Thinker*, recognized as a top art blog on *Medium* and *PR Newswire*, to read stories from the Cleveland Museum of Art that discuss a single work of art from another angle. Dive deeper with stories from curators, go behind the scenes with our conservators, and explore the inner workings of how the museum digitally shares our collection with visitors.

For more, visit cma.org/learn.

Principal support is provided by the Sandy and Sally Cutler Strategic Opportunities Fund. Additional support is provided by the Womens Council of the Cleveland Museum of Art.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Generous annual funding is provided by Mr. and Mrs. Walter R. Chapman Jr., the Lloyd D. Hunter Memorial Fund, Eva and Rudolf Linnebach, Dr. Linda M. Sandhaus and Dr. Roland S. Philip, and the Womens Council of the Cleveland Museum of Art.

Share Your CMA Story

You make the museum come alive, and we want to hear your stories.

- What works do you love in the museum?
- Does your own life experience affect how you look at the work? Share your story with us!
- What first prompted you to visit the museum?

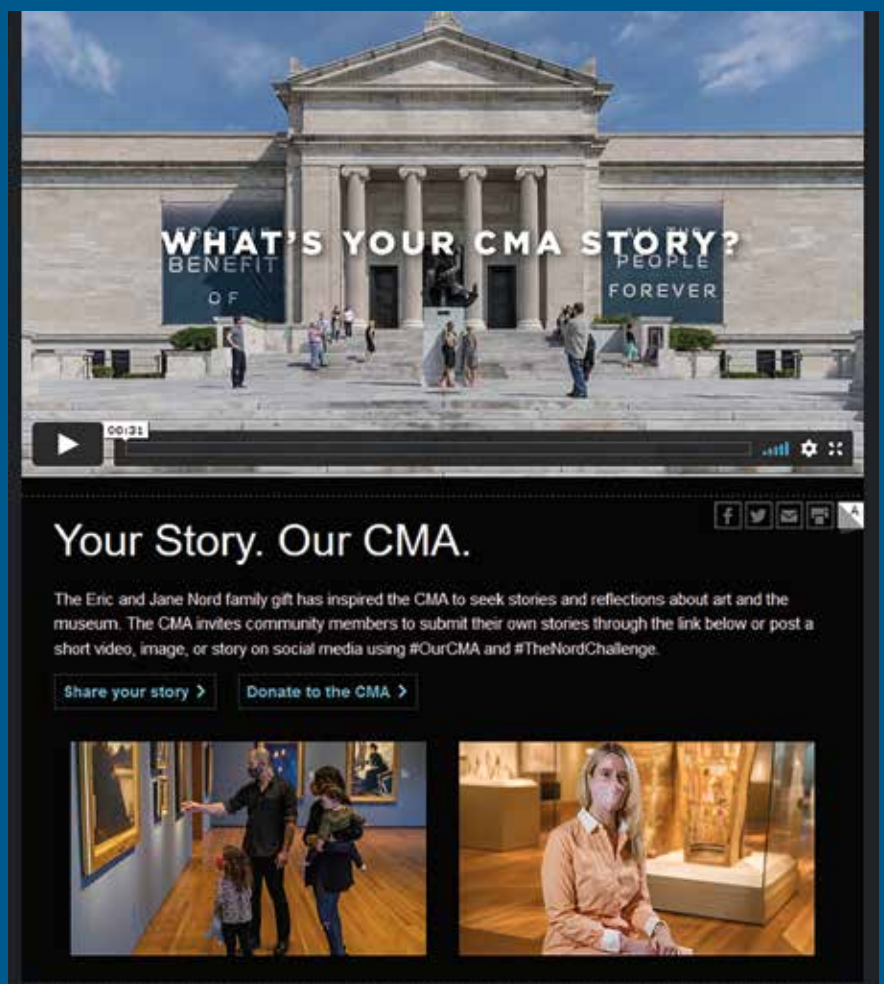
Share anything you'd like!

We all have our own CMA story, and together we make up the collective CMA community.

Share your story with others today by adding it to our website at cma.org.



Sarah Palagyi and Michael Ruttinger are volunteers with several CMA affinity groups and became pioneer members of Column & Stripe: The Young Friends of the CMA when it was reinstituted at the CMA in 2012. One of the many things they love about the museum is that whether they visit for a full day or pop in on a whim to see a particular gallery, the collection is always easily accessible. Read more of their story at cma.org.



Colorful Cuts

A new show surveys printmaker Gustave Baumann's prolific career

EXHIBITION

Gustave Baumann: Colorful Cuts

Through May 2

James and Hanna
Bartlett Prints and
Drawings Gallery

Gustave Baumann produced extraordinary color woodcuts during the first half of the 20th century. In 2005 the museum's collection of Baumann's work was enriched by a generous gift of 65 woodcuts and 26 drawings from the artist's daughter, Ann Baumann. With works spanning 1908 to 1962, the donation provides a comprehensive survey of the printmaker's long, productive career and celebrates his outstanding sense of color, consummate craftsmanship, and sensitive response to the environment.

Born in Germany in 1881, Baumann and his family immigrated to Chicago when he was ten. Forced to leave school and work in commercial art at 16, he was finally able to attend Munich's Royal School of Arts and Crafts in 1905, learning the technique of color linoleum cuts. After returning to Chicago and resuming a career in commercial art, Baumann began to produce color woodcuts. He honed his craft

in Brown County, Indiana, where he moved in 1910. Captivated by the picturesque, hilly scenery and isolation, he stayed there six and a half years.

Filled with wanderlust, Baumann headed east in 1917, visiting Provincetown, Massachusetts; Wyoming, New York; New York City; and Boston. In 1918 he traveled to Taos, New Mexico, which had already become a mecca for artists. He also visited Santa Fe to see the one-man traveling exhibition of his color woodcuts that was on view at the new Museum of Fine Arts (and was also shown at the Cleveland Museum of Art). Mesmerized by the stunning scenery and the culture of the Southwest, the artist settled in Santa Fe, where he remained until his death in 1971.

Baumann was exhilarated by New Mexico's exotic natural beauty and strong light, noting that "the palette and theories regarding color east of the Mississippi should all be tossed in the river as you cross the bridge." To reproduce the effects of the clear, crystalline sunlight, he mixed pure, brilliant hues, overprinting them in layers, and juxtaposed complementary colors. Strong, flat tones and bold designs capture the intense light and arid atmosphere, simulating the ambiance of the enchanting, unique region.

The artist traveled widely in search of novel subjects for his prints. Trips to California resulted in striking color woodcuts of redwoods and eucalyptus trees, while the Malpais (badlands) inspired a scene of sandstone bluffs eroded by wind and water into eerie shapes. Closer to home, the Pecos Wilderness provided a seemingly unlimited supply of motifs, including stands of aspens, which turn golden in the fall. *Autumnal Glory* depicts the luminous foliage shimmering in the breeze, an unforgettable, dazzling sight.

Baumann first visited the Grand Canyon in 1919 and was awestruck by the dramatic light effects and exquisite colors, but found them elusive and frustrating to capture. "The atmosphere plays tricks and you see things that are not really there," he commented.

Autumnal Glory 1920, printed 1953. Gustave Baumann (American, b. Germany, 1881–1971). Color woodcut; image: 33.3 x 32.9 cm. Gift of Ann Baumann, 2005.407. © Ann Baumann Trust





Grand Canyon 1934, printed c. 1945. Gustave Baumann. Color woodcut; image: 32.3 x 32.5 cm. John L. Severance Fund, 1987.201. © Ann Baumann Trust

Principal support is provided by Kenneth F. and Betsy Bryan Hegyes, Leon* and Gloria Plevin and Family, and the Print Club of Cleveland. Major support is provided by the Ann Baumann Trust.

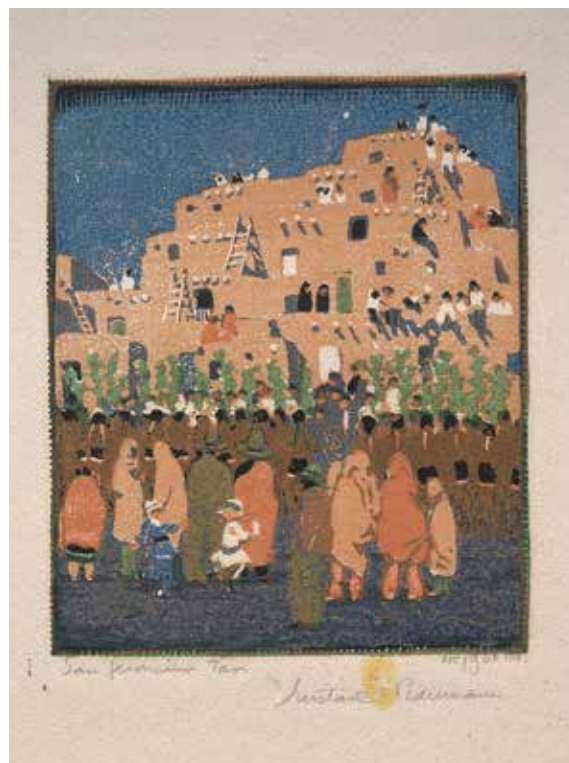


*Deceased

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Major annual support is provided by the Estate of Dolores B. Comey and Bill and Joyce Litzler, with generous annual funding from Mr. and Mrs. Walter R. Chapman Jr., Ms. Arlene Monroe Holden, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Tim O'Brien and Breck Platner, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

"It is an altogether bewildering place." His complex, sophisticated color woodcut of this vast and magnificent site, however, creates the illusion of the expansive space of the canyon and a convincing effect of light playing over the rock formations. Baumann found his greatest inspiration in nature and was especially interested in the fleeting effects of weather and atmosphere. The result of using five blocks to print six colors, *Grand Canyon* portrays this remarkable place in the midst of an evanescent rainstorm.

In addition to the stunning landscape, Baumann appreciated the cultural diversity of Santa Fe. "The town as a whole gave me a feeling of a fairly well-adjusted mixture of Spanish and Anglo culture, with the Indian as an interrupted civilization still pervading it all," he noted. "It made for a unique situation not likely to be found anywhere else." Baumann had a deep respect for the traditions and customs of Native Americans. He collected the art produced at the pueblos and often attended ceremonial dances. While *San Geronimo Taos* depicts the annual celebration of the feast day of Saint Jerome at the Taos Pueblo, Roman Catholic Spanish colonial churches and other historical sites were also subjects of his prints.



San Geronimo Taos 1924. Gustave Baumann. Color woodcut; image: 18.2 x 15.2 cm. Gift of Mrs. Malcolm L. McBride, 1951.35. © Ann Baumann Trust

Baumann was an exemplary craftsman who performed all the work of making woodcuts himself. He cut a block for each color, fabricated inks, chose paper carefully, and printed without assistants. In the exhibition, the printing process is illustrated by the woodblocks for *Summer Clouds* along with the color separation proofs and progressive proofs for the print. The artist's working method is further illuminated by his drawings, the first step in his creative process. A perfectionist, Baumann experimented and often recut blocks or used different colors during the printing history of a subject. A second impression of *San Geronimo Taos*, printed eight years after the blocks were first cut, includes a new block that adds details and patterns to blankets and the clothing of Native Americans in the foreground.

Gustave Baumann: Colorful Cuts presents the scope of the artist's work over a distinguished 60-year career. While the works on paper exemplify Baumann's extraordinary vision and skill, his writings, quoted here and throughout the exhibition, reveal his inner life and thoughts about art. These vibrant woodcuts and tempera drawings reflect the artist's world, a biography of sorts of his life, interests, and distinctive vision. 🏠

EXHIBITION

Laura Owens: Rerun

Coming this spring

Transformer Station
1460 West 29th Street

Based in Los Angeles, internationally renowned artist Laura Owens is widely celebrated for an experimental approach to painting that embraces a breadth of sources, from the avant-garde to the popular to the decorative. Over the past two and a half decades she has become one of the most influential painters of her generation. Owens grew up in Norwalk, Ohio, and as a teenager spent many hours studying the Cleveland Museum of Art's encyclopedic collection.

From the earliest days of planning Art C for this exhibition, Owens knew she wanted to collaborate with local teenagers, in order to connect her own past and present and to develop a show rooted in Cleveland. To this end, Owens has been working closely for a year and a half with high school students in the CMA's Arts

Mastery program, Currently Under Curation:
Jamal Carter, Xyhair Davis, Skylar Fleming, Yomi
Gonzalez, Joseph Hlavac, Agatha Mathoslah, Arica

McKinney, Maya Peroune, and Deonta Steele. The exhibition's central theme is time travel, represented through new and existing work by Owens. The exhibition also features objects from the CMA's Education Art Collection, which includes more than 10,000 objects across time and from around the world designed to support student and community engagement through the study of original works of art.

Time travel has taken many forms throughout Owens's work, and it relates to the premise of this exhibition in which the artist reflects on her own past and, in conversation with her teen collaborators, imagines new and future possibilities.

In the Transformer Station's main gallery, time travel will be animated through iconic works by Owens that span her career. These will be shown alongside the artist's own art from high school, which has never been publicly presented. The Crane gallery will feature a new site-specific installation of Owens's handmade wallpaper. The starting point for the wallpaper was a discovery made by Owens and the curatorial team in the Education Art Collection. There, the team was quickly drawn to two early 20th-century woodblocks used for printing fabric. Working from 2-D and 3-D images of the blocks, Owens had the woodblocks replicated, and used their impressions in the wallpaper. Also integrated into the wallpaper is source material related to Owens's work with the students, including clippings from old local high school newspapers found in the museum's archives, fragments of Owens's paintings selected by the students, and photographs of the student curators.



Untitled 2015. Laura Owens (American, b. 1970). Acrylic, oil, Flashe, and screen-printing ink on linen; 108 x 84 in. Courtesy the artist; Gavin Brown's enterprise, New York, Rome; Sadie Coles HQ, London; and Galerie Gisela Capitain, Cologne. Photo: Jorit Aust

Major support is provided in memory of Myrlin von Glahn.

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Laura Owens: Rerun will also feature other works from the Education Art Collection, selected because of their association with time travel, especially as it relates to memory. These include relief blocks for an ABC book and a cross-stitch sampler made by students from Cleveland's Fairmont Junior High School in the 1920s. Cumulatively, the show creates a conversation among the work of teens from three different eras: the CUC students, as they develop this exhibition; Owens, through her paintings as a high schooler; and local teens from the more distant past. 🏠

Untitled 2001. Laura Owens. Acrylic, oil, ink, and felt on canvas; 117 x 72 in. Courtesy the artist; Gavin Brown's enterprise, New York, Rome; Sadie Coles HQ, London; and Galerie Gisela Capitain, Cologne. Photo: Annik Wetter



Student Journal Entries



Deonta Steele Time travel allows for teens and people in general to be able to see what came before them, and it's only human to be curious about things that you do not know. Curiosity fuels exploration.

Yomi Gonzalez The idea of time travel is just fascinating. If I could go back to any time, it would be the '60s into the early '70s. It just seems like such an influential time, a time of change and opinions. I am a very outspoken person, and to be in a time when everyone decided to voice their concerns and take action is everything to me.

Agatha Mathoslah A huge portion of teen life is simultaneously trying to make decisions that will impact your entire future and trying to enjoy the last bits of responsibility-free childhood. You simultaneously want to hurry and grow up and to revert back to childhood. . . . I'd rather go back in time than forward because I'm scared of what I might see. Each era has something terrifying and awful in it.

Skylar Fleming Having normal conversations and being on text threads with Laura Owens is kind of intimidating but all-around fun.

Yomi Gonzalez I went from looking at this program like a hobby to looking at it like a family, especially with the final program working so close with everyone and working with Laura.

Agatha Mathoslah There are art historians now. Will there be meme historians?

Jamal Carter At the beginning, the intensity of the project gave me a scare. Laura is a mysterious person, so therefore I didn't know what to expect. She let us start the conversation and let us have full control.

Joseph Hlavac Working with the Laura Owens cohort has been an eye-opening experience, from emailing, Skyping, and meeting with Laura to working with curators and looking behind the scenes at exhibitions.



*Time travel is sending someone to the future or the past. It is a way of going back and forth between different times. It is a way of seeing what happened before and after. It is a way of seeing what is to come. It is a way of seeing what is now. It is a way of seeing what is then. It is a way of seeing what is forever.

out this program. I am a very outspoken person, and to be in a time when everyone decided to voice their concerns and take action is everything to me. I am a very outspoken person, and to be in a time when everyone decided to voice their concerns and take action is everything to me.

I could not ask for a better program to be apart of. I have been working with you guys since the beginning of my junior year and you guys have inspired me a great deal and you guys have inspired me a great deal and you guys have inspired me a great deal.



Member Shopping Highlight

15% Discount for CMA Members

Featured here are original handmade works by Mindy Sand of Chagrin Falls. These and a wonderful array of artistic objects are available to members at a 15% discount. Shop on-site and online at cma.org. **Curbside pickup available!**

Ohio Artist Mindy Sand Hand-Painted Glassware

Glasses: \$42.50 member (\$50 nonmember)

Bowl: \$102 member (\$120 nonmember)

Decanter: \$93.50 member (\$110 nonmember)

Leave a Legacy

Carry forward our founders' vision for a cultural well-spring of art for the benefit of all the people forever.

When you include the museum in your planned giving or estate plan, you help pass on more than a century of passion and commitment to future generations.

Whether remembering the CMA in your will, establishing an income-producing gift, or adding the CMA as beneficiary of your IRA, you can ensure that the Cleveland Museum of Art endures.

Your generosity will give you entry to the Legacy Society—a group of nearly 400 people who have joined their story to that of the museum through their farsighted commitments.



View of Schroon Mountain, Essex County, New York, after a Storm

1838. Thomas Cole (American, 1801–1848). Oil on canvas; 99.8 x 160.6 cm. Hinman B. Hurlbut Collection, 1917.1335

For more information, contact Diane M. Strachan, CFRE, director of individual philanthropy and planned giving, at dstrachan@clevelandart.org or 216-707-2585.

The CMA's Collection Reaches New Heights around the World



#ArtLensAI  @ClevelandArt

Interaction

This past year, the museum's collection has reached larger and wider audiences than ever before. New resources are bringing the CMA's world-class collection to people across the globe. Our **Collection Online** is being viewed in record numbers, demonstrated by our interactive dashboards that measure engagement across our website, Wikimedia, and our Open Access API. For example, views to our Collection Online since the museum's closure in March 2020 are 68% higher than the same period in 2019.

Daily Exhibitions

Create a daily exhibition with your co-workers through **ArtLens for Slack**, an app connecting teams to artwork every day through lighthearted prompts tying current topics to the museum's expansive collection. Recently the app has been praised by Slack as a "Brilliant Bot" and recognized by Fast Company as a finalist in their Innovation by Design Awards, in a year where the projects

We all know the top ten favorites as chosen by our members. However, our collection has many online repositories. For example, *Miracle of the Dragon* and *Stele with Sakya-muni and Bodhisattvas* are the museum's most viewed works online. Featured in the Wikipedia article for Buddha, they have the farthest online reach of the entire collection. In the past year, they've each had nearly four million views, all thanks to the addition of our Open Access works to Wikimedia in 2019.

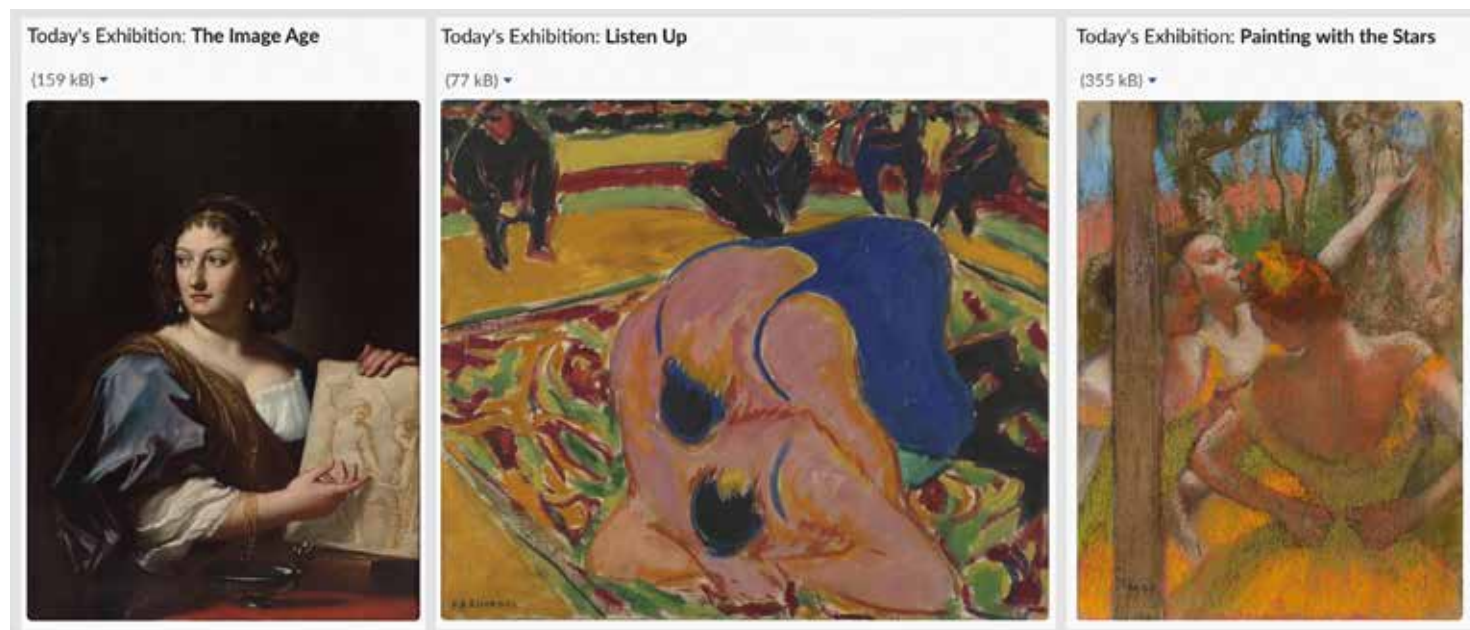
honored were identified as revealing "inspiring visions of a better future."

As the world relies on the internet for communication and exploration, the CMA's Open Access initiative has leveled the playing field for scholars and art lovers worldwide, bringing Cleveland's collection to audiences on every continent.

Artificial Intelligence

Connect your daily life to the collection with **Artlens AI: Share Your View**, a reverse-image search tool for exploring the collection that matches works of art to user-uploaded images. It's entertaining and fun and an easy entry point into the museum's powerful online resources—try it out and discover some surprising and incredible matches. Do you see the similarities between this visitor's photo (above left) and William Merritt Chase's *The Old Road to the Sea*?

Explore more matches on the ArtLens AI gallery at cma.org/artlensai.



Unlocking an Old Master

Conservation of Orazio Gentileschi's *Danaë* reveals the artist's genius once again

FUTURE EXHIBITION

Variations: The Reuse of Models in Paintings by Orazio and Artemisia Gentileschi

April 11–August 22

Julia and Larry Pollock
Focus Gallery (010)

The conservation of Orazio Gentileschi's painting of *Danaë* uncovered the aesthetic power that defines this masterpiece. The problematic condition of the painting, coupled with the deterioration of the materials used in a former treatment, obscured the chiaroscuro and crispness typically found in Gentileschi's works. During the process, technical analysis and imaging by visiting conservation scientists expanded our knowledge of the materials and techniques used in the painting.

The treatment was lengthy due to the painting's scale (63.8 x 90 inches), the number of sizable old losses, the overpaint that covered extensive abrasion of the brown background, and the vast amount of inpainting required. Old retouches and varnish had deteriorated, muddying the careful balance of the original color tonalities, as well as the contrast between light and shadow. Cleaning revealed disfiguring losses,

but also the startling splendor of the original paint layers.

Once all the old restoration and varnish were removed, the vital process of filling losses and texturing fills began. Fills needed to mimic Gentileschi's application of ground and paint layers. Silicon molds, fine knives, and dental tools were employed to imitate the texture of cracked, aged paint. Inpainting simulated the opacity of original brushstrokes and matched the colors, inevitably changed with time.

The entire composition regained its balance and depth as cracks and abrasions throughout the painting were painstakingly retouched using a tiny brush

Marcia Steele

Senior Conservator
of Paintings

under magnification. This was particularly noticeable in the flesh of *Danaë*, where a darkened network of cracks and sizable old losses marred the body's subtle modeling. *Danaë*'s badly damaged hair was reconstructed using the tiny islands of original paint to establish the color and details of curls.

Danaë c. 1623. Orazio Gentileschi (Italian, 1563–1639). Oil on canvas; 162 x 228.5 cm. Leonard C. Hanna Jr. Fund, 1971.101. After conservation

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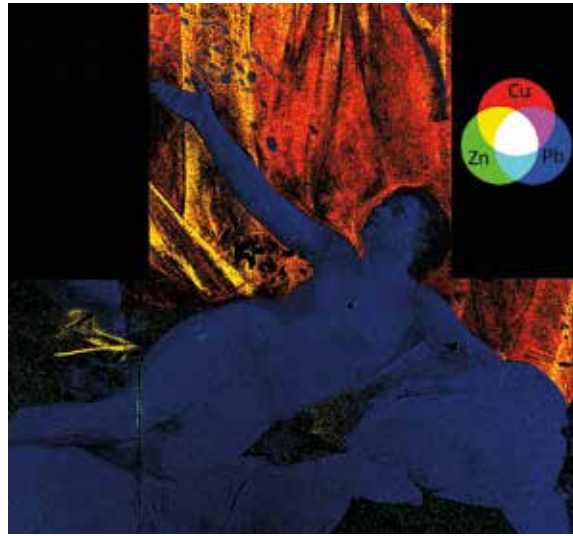
The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.



MA-XRF Image Mapped with RGB

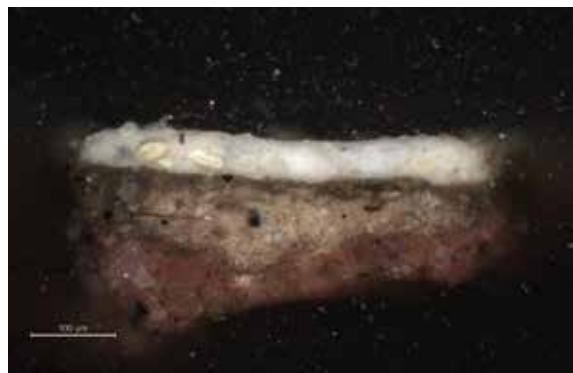
The RGB (red/green/blue) process associates each color with a specific element: red = copper, green = zinc, and lead = blue. Those colors represent each element when found by itself, such as the dominance of lead in the white pigment in the figure and sheet. In this image, only copper and zinc are found co-localized in some areas of the green curtain (yellow areas) and would most likely correspond to traces of zinc stemming from the copper-based pigment production process. Image by M. Vermeulen and M. Walton, Center for Scientific Studies in the Arts, Northwestern University



Treatment revealed the artist's trademark virtuosity in modeling flesh and drapery. The folds of the white sheet became bold and crisp once again. The fall of light on the figure of Danaë was regained, illuminating the three-dimensionality of her limbs, with masterful mixtures of yellow, pink highlights, and orange-tinted shadows blended to create naturalistic hues. The glints of yellow highlights on the curtain fringe came alive, displaying Gentileschi's extraordinary skill with small brushes loaded with thick paint.

Cross Section Taken from Danaë's Left Shoulder in Normal Light

Two preparation layers are seen under the flesh tone. A red layer was applied before the brown layer, which was used to influence the shadow tones. The flesh pigment in the highlights is primarily lead white. Image by M. Vermeulen and M. Walton, Center for Scientific Studies in the Arts, Northwestern University



To understand the materials and methods used by Gentileschi, the paintings in the upcoming exhibition *Variations: The Reuse of Models in Paintings by Orazio and Artemisia Gentileschi* underwent technical examination. X-rays revealed his thrifty penchant for creating canvases from patchworked remnants of fabric. Infrared images showed changes and adjustments in the compositions. Digital overlays of related paintings highlighted his use of outlines to copy compositions. Magnification and raking light uncovered his use of incisions to place outlines of figures and facial features.

The strategic plan for the CMA's Conservation Department has prioritized hiring a conserva-

tion scientist. In the meantime, experts from Northwestern University analyzed the layering and pigments used in Danaë. Like many of his Italian contemporaries, Gentileschi employed two layers of colored ground before applying the paint layers. Cross sections of various areas confirm the use of a double ground throughout the painting. Danaë's upper ground layer is composed of elements found in clay, along with lead white and yellow iron oxide inclusions. The lower red layer contains lead, vermilion, and red iron oxide. The paint is comparatively thin, usually applied in a single layer. For example, shadows in the figure of Danaë are not transparent glazes (composed of a thin application of oil paint) over the flesh tone. Rather they are a different combination of pigments softly blended from shadow into the highlights.

Pigments identified include lead white throughout the figure, and earth colors (iron oxides) in the yellow bedframe, the brown background, the yellow/green coverlet near the foot of the bed, and the drapery around Danaë's hips. A copper-based green is found in the background curtain, and vermilion imparts vibrancy throughout the highlights and shadows of the red bed cover. Lead-tin yellow (type II) features in the shadows of the figure, the coins, the green cover behind the figure, and the yellow bedframe. The use of this pigment is significant as it was most widely employed between the 1200s and 1700s, falling out of use around 1750. Lead-tin yellow was produced by heating a powder mixture of lead oxide and tin oxide to about 900°C. In type II, the mixture also contained quartz. Its hue is a rich saturated yellow.

Mapping elements using macro X-ray fluorescence (MA-XRF) clarified the distribution of colors and forms, particularly in the green curtain, which had become less legible due to the deterioration of the copper-containing pigment. The scientists also created overlapping MA-XRF images to see where two or three of the elements in the painting coincide, and where pigments can be found singly or mixed together. The lighter flesh tones are primarily lead white, with traces of lead-tin yellow (type II) and hematite, a red iron oxide.

While the pigments identified are commonly found in paintings of this period, it is Gentileschi's talent for mixing and juxtaposing them, along with his ability to smoothly blend shadow and light, that resonates. The composition is striking in its dynamic pose. Through this extensive treatment and technical analysis, the painterly genius of the artist was unveiled and can once again be fully appreciated. 🏠

COMING SOON

Ashcan School Prints and the American City, 1900–1940

May 15–October 3

Drawn from the CMA's holdings and a local private collection, *Ashcan School Prints and the American City, 1900–1940* presents prints of city life made by urban realists during a time of rapid demographic, social, and economic change. Etchings and lithographs by John Sloan, George Bellows, Edward Hopper, Reginald Marsh, Isabel Bishop, and others explore the culture of spectatorship in the parks, streets, subways, and workplaces of primarily New York City—the epicenter of urban change in America at the time—with perspectives ranging from optimistic and humorous to probing and cynical.

Made possible with support from the
Print Club of Cleveland



Merry-Go-Round 1930. Reginald Marsh (American, 1898–1954). Etching; 21.4 x 29.4 cm. Gift of the Print Club of Cleveland, 1948.437. © 2021 Estate of Reginald Marsh / Art Students League, New York / Artists Rights Society (ARS), New York



The Ferry Boat 1930. Mabel Dwight (American, 1876–1955). Lithograph; 28.6 x 40.5 cm. Mr. and Mrs. Lewis B. Williams Collection, 1941.479



New York c. 1942. Helen Levitt (American, 1913–2009). Gelatin silver print; 11.3 x 17.3 cm. John L. Severance Fund, 1990.134. © Film Documents LLC, courtesy Galerie Thomas Zander, Cologne

A New York Minute: Street Photography, 1920–1950

April 18–September 12

In the early 1900s, street photographers captured the everyday activities of urban dwellers to explore the demographic, social, and economic shifts then transforming New York City. This young genre was heir to the slightly earlier tradition of urban realism in painting and printmaking. The images in this exhibition, drawn entirely from the museum's collection, provide a time machine that allows us to experience a slice of life in New York City almost a century ago.

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Editorial photography as noted
Printed in Cleveland by
Consolidated Solutions Inc.

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Exhibition Support All exhibi-
tions at the Cleveland Museum
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New on View

Toby's Gallery for Contemporary Art (229A)



Groovin' 1992. Malcolm Brown (American, 1931–2020). Acrylic and oil pastel on board; 122 x 91.5 cm. Gift of Mary Pellegrini, 1993.198



Malcolm Brown, Painter 2001. Herb Ascherman (American, b. 1947). Gelatin silver print; 23.3 x 23.3 cm. Gift of William S. Lipscomb in memory of his father, James S. Lipscomb, 2005.22

IN MEMORIAM

Malcolm Brown (1931–2020)

Malcolm Brown made many vital contributions to the cultural life of northeast Ohio and beyond. A renowned artist who was a member of the prestigious American Watercolor Society, he created a body of work notable for its breadth of subject and media. Along with his wife, Ernestine, he operated the Malcolm Brown Gallery in Shaker Heights for more than three decades, championing work by African American artists of local and national fame, including Romare Bearden, Elizabeth Catlett, Jacob Lawrence, Hughie Lee-Smith, and Charles L. Sallée Jr. In 1994 Brown and his wife received a special citation from the Cleveland Arts Prize for distinguished service to the arts. A devoted studio art teacher at Shaker Heights High School and the Cleveland Institute of Art, Brown had a generosity of spirit that impacted generations of students.